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COMPUTER arts® projects

THE IN-DEPTH GUIDE FOR DIGITAL CREATIVES

Print Design Masterclass

HOW TO LAY OUT...

MAGAZINES
POSTERS
FLYERS
BROCHURES
BOOKS
CD ARTWORK

EXCLUSIVE INTERVIEWS
DAVID CARSON
PETER SAVILLE

IN THIS ISSUE...

GET CREATIVE WITH SCANS
Merge real-world imagery with type to create stunning layouts

CUSTOMISE YOUR FONTS
Use experimental typography to design a club flyer in Illustrator

POSTER DESIGN FOR PROS
How to create a large-format poster entirely in Photoshop

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Welcome

The ability to design quality, print-based material should be high on any designer's wish-list. After all, there will almost certainly be a time when you'll need to output something to print.

So whatever your design needs, there's something in this issue for you. From large-format posters designed entirely in *Photoshop* and brochures created in *QuarkXPress*, to striking flyers produced using *Illustrator*, *Computer Arts Projects* will teach you new techniques and theories guaranteed to educate and inspire.

This month, as well as a plethora of fantastic print design tutorials, we have caught up with two of the most influential print designers of recent times – David Carson and Peter Saville. Check out the exclusive interviews on page 28 and 76.

And don't forget to enter our Grafic Europe competition for your chance to hear Peter Saville, Ian Anderson of the Designer's Republic and Jon Barnbrook speak first hand. Turn to page 20 now.

On this month's CD we bring you InFlow – the plug-in that helps you manage large amounts of text in your *InDesign* documents – as well as a plethora of fonts, images and stock layouts for your day-to-day print design work.

But before you delve in, tell me what you think of the content and what you'd like to see in *CAP*. Until next time, cheers.

Tell us what topics you'd like to see covered in-depth in *Computer Arts Projects*. Contact us on: **rob.carney@futurenet.co.uk**

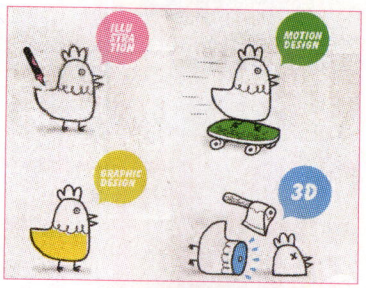
Contributing artists

COVER ILLUSTRATION

Twelve:Ten

This month, we commissioned the brilliant Nottingham-based design studio twelve:ten to create our cover image. The result, as we're sure you'll agree, is striking, but at the same time it cleverly conveys the foundation of print-based design. Tell the studio what you think of the cover image by emailing info@twelveten.com.

[w] www.twelveten.com



Mauro Gatti

Mauro Gatti is the man and inspiration behind thebrainbox.com, an amusing and fantastically-varied showcase of his personal design work. Mauro is also Creative Director of Italian design company Mutado Studios. Turn to page 62 to take a look at his excellent large-format poster design tutorial.

[w] www.mutado.com

Studio Output

For this issue, we briefed Studio Output, another Nottingham-based design studio, to create the CD artwork for a fictional band. The tutorial, which starts on page 80, aims to show you how to successfully interpret a brief and follow a project through to the end, while ensuring that you keep your clients satisfied throughout.

[w] www.studio-output.com

We're always on the lookout for new artists as well as established creatives – so if you're interested in contributing to the magazine, please send some examples of your work to **[e] richard.llewellyn@futurenet.co.uk**

arts projects

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White Knockout

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PRINT DESIGN SHOWCASE

MAGAZINES
POSTERS
FLYERS
ADVERTS
CD ARTWORK

1. Barcelona's *Rojo* magazine has coolness unsurpassed. Original work from some of the best design talent around ensures this title stands head and shoulders above most.

2. The legendary *IdN* continues to wow audiences on the other side of the world with some of the most daring and exciting graphics around.

3. This issue of the *Ape* magazine was run as a 'live project' for students of the Illustration course at Camberwell College of Art, where designers NEW are visiting lecturers.

4. The graphical genius of the antipodean *Refill* magazine is undeniable, bringing a fresh approach to the format.

5. *Colors* has demanded attention since its bilingual brilliance first appeared. Bonnie Siegler and Emily Oberman continue that tradition, as the latest cover shows.

Deceit
Welcome to The Long Dark Summer on E4
Brand new series of The West Wing, The Sopranos and Six Feet Under
Starts with The West Wing, exclusively on E4, Tuesdays, 9pm from 20th July
Greed
Welcome to The Long Dark Summer on E4
Brand new series of The West Wing, The Sopranos and Six Feet Under
Starts with The West Wing, exclusively on E4, Tuesdays, 9pm from 20th July
PARANOIA
Welcome to The Long Dark Summer on E4
Brand new series of The West Wing, The Sopranos and Six Feet Under
Starts with The West Wing, exclusively on E4, Tuesdays, 9pm from 20th July
iRaq
10,000 Iraqis killed. 773 US soldiers dead.

1 2 3

MAGAZINES
POSTERS
FLYERS
ADVERTS
CD ARTWORK

1. Vault 49 may have moved to New York but it's still beautifying this side of the Atlantic ocean as this series of posters for E4's Long Dark Summer show.

2. Allan Finamore, working with photographer Ben Dunbar-Brunton and art director Paul Cohen, has produced a beautiful series of graphics for Orange's latest gizmos.

3. Never ones to miss the opportunity to subvert an icon, forkscrew studio has got its first with this clever adulteration of Apple's iPod ads.

MAGAZINES
POSTERS
FLYERS
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CD ARTWORK

1. Fabric maintains its style credentials with this set of good looking, original flyers, designed by Clerkenwell's finest, Love.
2. ISO has been designing the artwork for Glasgow's legendary Sub Club for over 12 years. The new graphic identity marked a spiritual homecoming, to Jamaica Street..

MAGAZINES
POSTERS
FLYERS
ADVERTS
CD ARTWORK

1. Absolut vodka is continuing its fine tradition of artistic reinterpretation, regularly producing images clever enough to belong on the gallery wall.

2. Apple's taken the world of the MP3 by storm, the iPod now an acknowledged classic, has been boosted by a suitably iconic ad campaign.

3. PlayStation never disappoints with its advertising and this French print ad is no exception.
· TBWA · Photograph: Dimitri Daniloff
· Creative team: Manoelle van der Vaeren/ Sébastien Vacherot
· Account people: Emmanuel Ferry/ Laure Quilis

Derrick L Carter - Where U At?
boike | brgd.com
Stefan Goldmann featuring Kristina Tuomi | True
DJ Kong | DJ Kong make you Jiu Jitsu
COCK KALISWARI BOMB GREEN
SRI KALISWARI FIRE WORKS SIVAKASI
What's your mom got to do with Gon?

1 ←

2 →

3 →

MAGAZINES
POSTERS
FLYERS
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CD ARTWORK

1. Kim Hiorthøy's artwork for the sleeve of Jaga Jazzist's album The Stix is as subtle, sexy and cool as the Danish Jazz it stands in for. www.ninjatune.net.

2. Derrick Carter and Luke Solomon's Classic Music Company produce consistently brilliant music, backed by consistently beautiful design. Keep it up. www.classicmusiccompany.com

3. Eh? Have delivered some stunningly cool illustrations for Warp's hip hop offshoot, Lex. This cover from Danger Mouse & Jemini's Ghetto Pop Life only scratches the surface. www.lexrecords.com

MASTHEAD

GRID STRUC

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GRID STRUCTURE

Model: N Class
By Rerascent

Designing a successful magazine

Learn how to create an effective masthead, then use *InDesign CS* to set up grids and page furniture to give structure to your magazine...

Take a few minutes to browse the magazine shelves of your local newsagent and the variety of designs on offer could leave you thinking there were no rules when it comes to magazine design. However, like any design discipline, there *are* rules, and in order to bend or even break them you need at least a basic understanding of what they are.

Over the next few pages, we take a look at some of the fundamentals of magazine design and discover what considerations need to be made when first putting pen to paper and mouse to mat.

We start by showing you what makes a good masthead, and tell you a few things to bear in mind when creating one. Then we move on to the backbone of a good magazine design – the grids – and outline how you can create a flexible underlying structure to deal with most layouts. Finally, we demonstrate how to create some effective page furniture, such as folios.

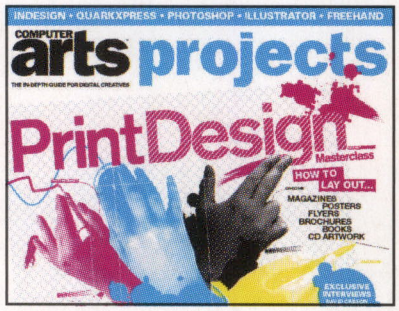
All the way through this tutorial, we also explore how Adobe *InDesign* can automate some of those dull repetitive design tasks to make the whole magazine design process a lot easier.

Expertise provided by Dylan Channon. Dylan is a Senior Art Editor on Future Publishing's *InDesign* Migration Team and has got over ten years' experience in magazine design.

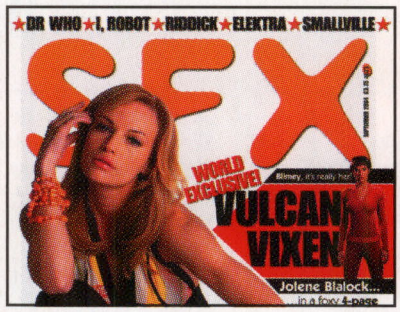
All the components needed to complete this tutorial can be found on the cover CD in the Software\Tutorials\Tutorial files\Tutorial files\All\Mag design folder.

Part 1: Effective mastheads

It's your logo, your brand and one of the most important parts of your magazine, so get it right...



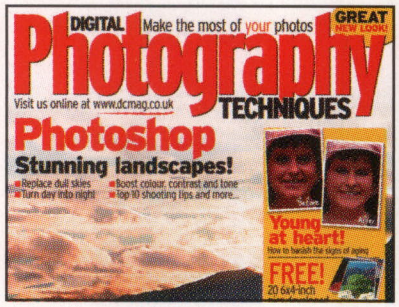
1 When creating an identity for your publication, the first thing to start with is your masthead, or logo. This will establish your magazine's brand and core values, and many of the design decisions you make inside the magazine will come from this.



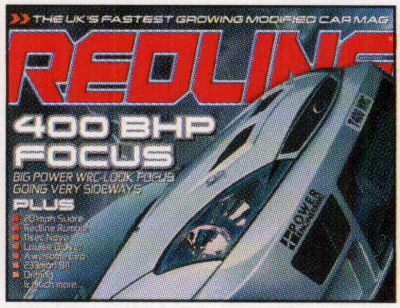
2 In this example, *SFX*, a bold brand has been established, helped by the unusually short title of the magazine. This is now such a strong brand on the newsstand that the logo can be obscured by the cover image and still be recognisable.

The world's best gadget magazine
T3
THE PLASMA THAT GLOWS!
TURN YOUR IPOD INTO A POA
MUST-BUY MOBILES
Every smart phone rated
+ Models you'll want in 2005

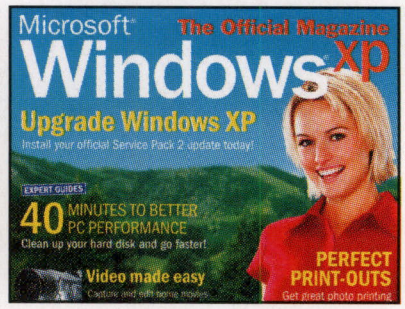
3 This is another example of how a short title can be used to create a great logo. The masthead has almost become a sort of trademark, even a symbol. Once again, obscuring part of the masthead doesn't destroy the recognition of the brand.



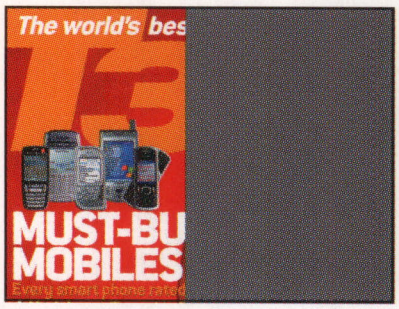
4 Some mastheads are more of a challenge to design than others. Here we go from one extreme to another with *Digital Photography Techniques*, a whopping 28 characters. The main emphasis has been put on the Photography part of the title, with the other words fitting neatly around it. This is a good solution to a tricky masthead.



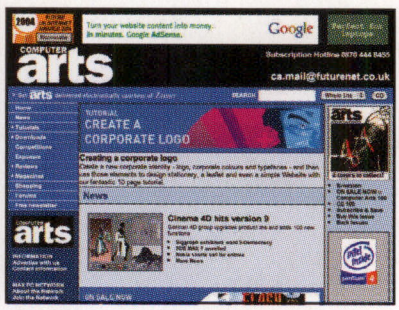
5 Nice design ideas are often difficult to incorporate into a masthead, but it's satisfying when you can do it. In the case of *Redline*, the masthead has been influenced by performance car badging, with an angular, chrome appearance.



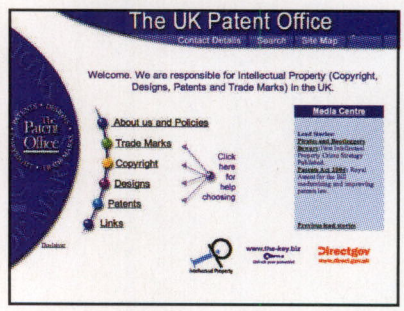
6 In some rare cases, your magazine comes with a ready-made masthead, as with *Microsoft Windows XP: The Official Magazine*. The official nature of this title means that it's a positive commercial advantage to be associated with the official Microsoft branding. The same can be said of official gaming titles, such as *Official UK Xbox Magazine* and *Official Playstation 2*.



7 Something to take into consideration, especially if you're designing a magazine that will appear on the newsstand, is how your brand will come across when it's stacked alongside the competition. Here you can see how the *T3* logo still holds strong even when potentially obscured by other magazines.



8 Another important consideration is to think about the other ways in which your logo might be used. For example, it might be used much smaller inside the magazine, so complex designs may not scale down well. Your logo might also need to be used online, so consider all these scenarios to avoid problems later on.



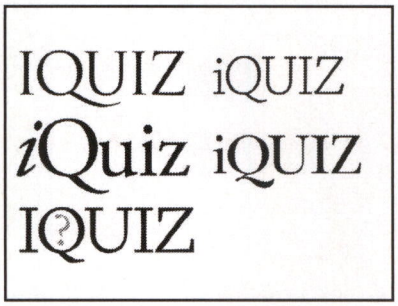
9 Finally, once you are happy with your masthead, look into registering it as a trademark to protect your brand and prevent others from copying it. To find out more about this process, visit **[w]** www.patent.gov.uk.

Part 2: Designing your logo

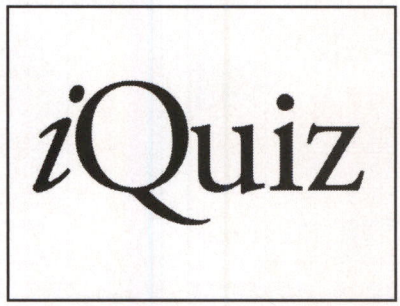
Create a magazine logo – from conception to newsstand cover...

Stand back

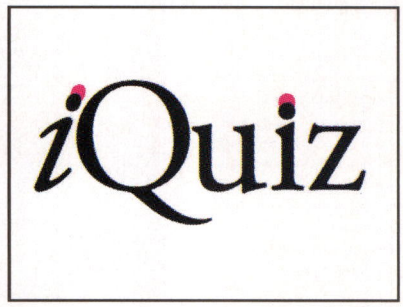
A good tip when designing a masthead, and your cover for that matter, is to print it out at actual size during every stage of its development, cut it down to size and display it on a wall or magazine rack. Stand back and look at it from the same perspective as someone in a newsagent. Only after doing this will you get a good idea of how it's working.



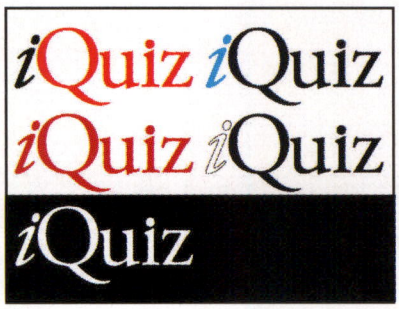
1 We'll now go through the masthead design process from conception through to final cover. Here are some initial design concepts for the *iQuiz* magazine masthead, using different typefaces and constructions.



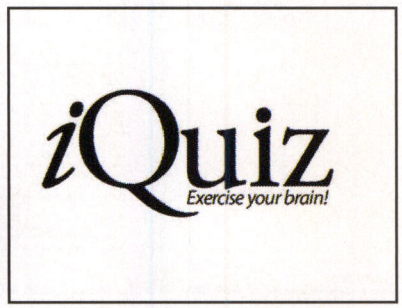
2 This design was chosen to develop because it had the strongest structure and is more suited to the up-market audience the magazine was aiming at, sitting alongside *The Spectator* and *Private Eye* magazines.



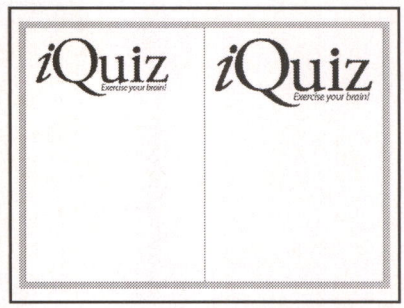
3 Once the basic form had been agreed, we tweaked the characters to tighten up the design. The letter spacing was tightened, and the dots above the two i letters were moved down, again to tighten the logo (their original positions are indicated in pink).



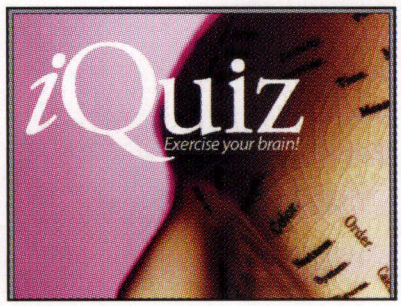
4 At this stage, we started to experiment with a few different colour variations, again keeping in mind the audience we were aiming at and the other titles on the newsstand. It's also a good opportunity to see how the logo works reversed out of a dark colour, as in the bottom of this example.



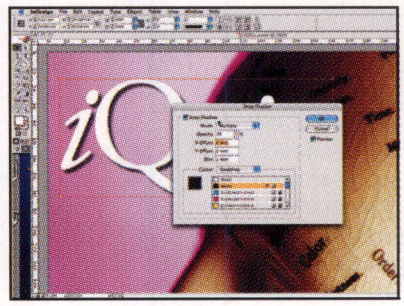
5 A strapline is always a good way to reinforce your publication's core message, and it's important to design this into your logo early on rather than just tag it on afterwards. Here the addition of 'Exercise you brain!' reinforces our puzzle magazine message.



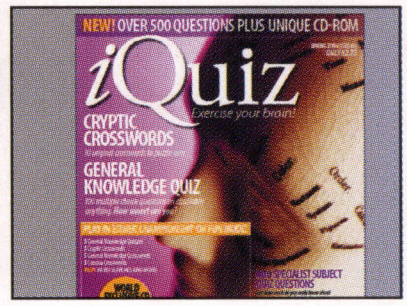
6 With the basic structure of the logo decided, you can now start to experiment with its size and how it's positioned on the page. Here, the example on the right is striking, but using it the full width of the page makes it too deep, leaving less room for coverlines. The example on the left is a better compromise.



7 Now with the main cover image in place, you can once again look at how the logo works colour-wise. Here the white version reads well out of the darker areas of the picture, but struggles for legibility on the lighter left-hand side.



8 *InDesign's* built-in Drop Shadow tool makes it easy to add a soft shadow to enhance the legibility on the light part of the image. Experiment with the settings here if you do choose to add shadows, because the default settings can look a little harsh.



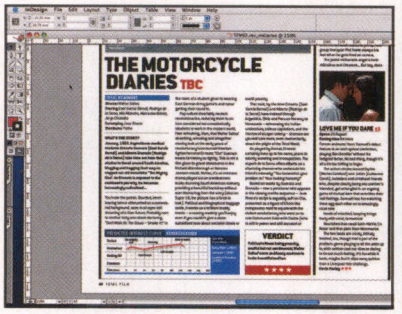
9 Here's the final cover complete with coverlines. The masthead works well and complements our main cover image, and doesn't look at odds with other elements on the cover. And the simple construction means that it will work well at smaller sizes and online if necessary.

Part 3: Grid basics

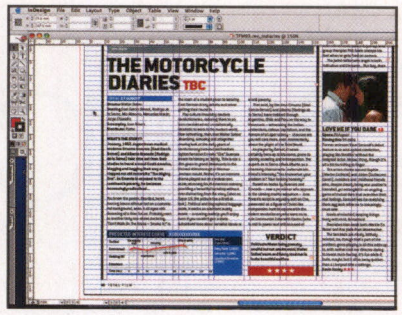
The underlying grid is the backbone of any good page layout. Here are a few things to consider...

More guides?

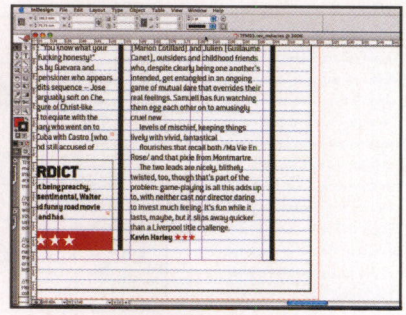
If you need more guides after you've created your initial grid, explore *InDesign's* Create Guides feature under the Layout menu. Here, you can add a uniform set of guides at specified increments. This makes it easy to subdivide a page accurately, perhaps when you need to create a layout that needs to accommodate adverts, or if you need to create a layout that needs to accommodate a uniform grid such as a calendar.



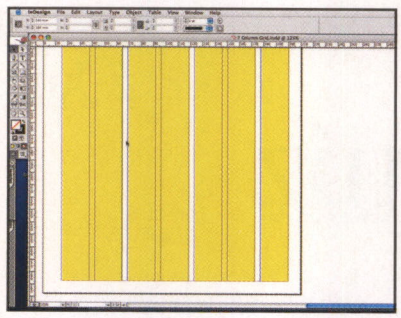
1 The underlying grid structure of any page layout isn't visible in print, but the columns of text, position of page furniture and headlines all rely on it to produce a consistent layout from issue to issue. Designing a useable grid from the outset is essential.



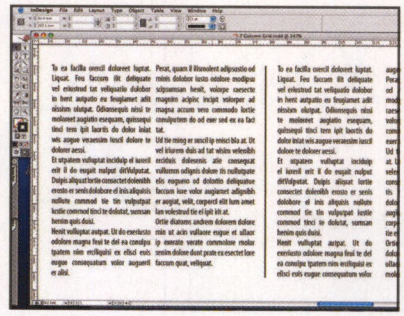
2 With the guides turned on in *InDesign*, you can see the underlying grid structure. Margins, columns and gutters all dictate where the page elements sit, and sticking to this grid helps keep the layout consistent throughout the publication.



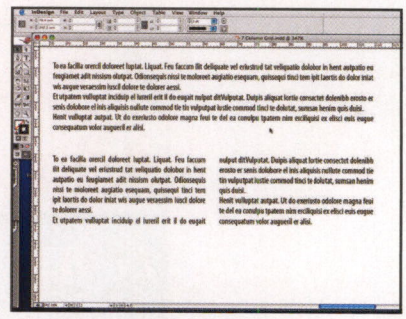
3 The first consideration when designing a grid is your margins. Make sure that you allow a larger margin on the inside of each page, because a certain amount of page area will be lost when the publication is bound, and this increases the more pages you have. If in doubt, check with your printer.



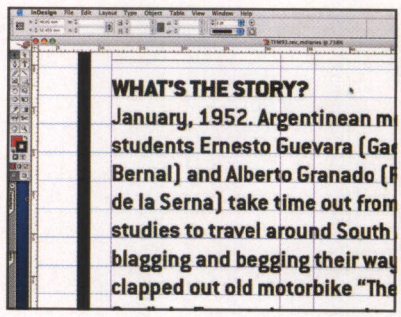
4 The next thing to consider is your columns and gutter widths. Experiment with 7, 8 or even 12-column grids where you run your text over two or three columns. Here is a seven-column grid, which gives you three text columns and an odd 'bastard' column on the outside edge.



5 Common mistakes when setting columns is to set too narrow a gutter width. In the example above left, the gutter is too narrow, so the text seems to read from one column to the next. On the right, a larger gutter aids legibility.

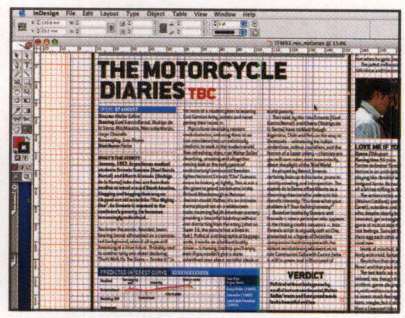


6 Here is another common mistake – overly wide columns of text. Making your column widths too long makes them hard work to read. Line breaks also help give natural pauses when reading. Experiment with different widths – your choice of typeface and type size will also have a bearing on this.



7 The baseline grid is another method of keeping your layouts consistent. With the baseline grid turned on, you can see how the lines of text are locked to it. You can also align page furniture to the same grid creating consistently neat layouts.

8 *InDesign* enables you to take the whole process of managing your grids further than you could in *QuarkXPress*, with a graph-paper-like non-printing grid. This enables precise placing of page furniture and text, similar to the good old days of traditional paste-up.



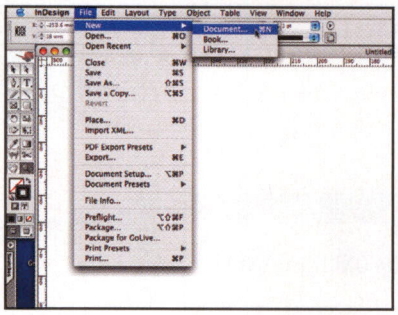
9 With all the margins, guides, baseline grids and document grids turned on, page layouts can look a bit of a mess on screen, but a well-designed grid will produce a consistent look throughout your publication.

Part 4: Putting theory into practice

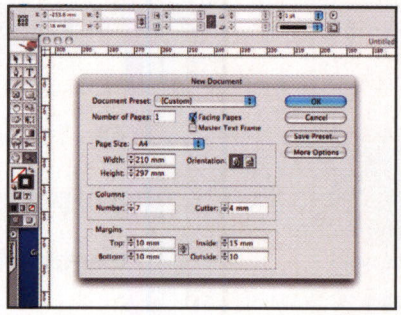
A step-by-step guide to building grids in *InDesign*...

Ruler shortcuts

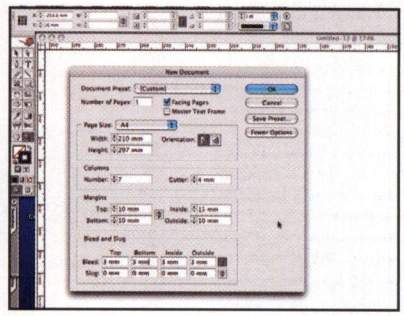
Here's a nice *InDesign* tip: to add a vertical and horizontal ruler guide at the same time, hold down the Cmnd key (Mac) or the Ctrl key (Windows) and drag from the point where the vertical and horizontal rulers meet, traditionally the Zero point. Or, to simply add a single guide, double-click on a measurement in the rulers and a guide will be added automatically.



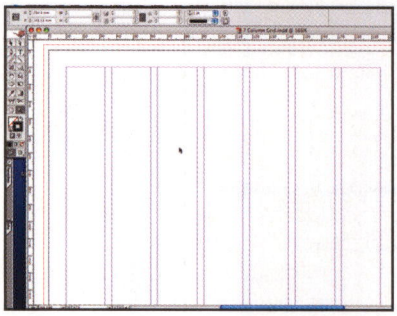
1 *InDesign* enables you to create and manage layout grids easily. First, we'll show you how to create a new document and look at the various options available from the outset. Choose File>New Document from the main *InDesign* menu bar.



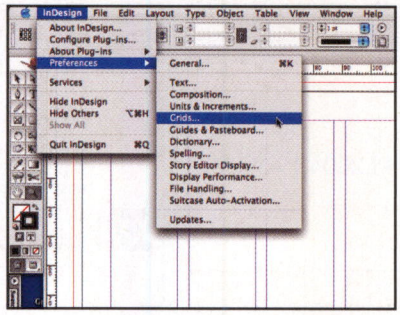
2 All these options are changeable afterwards, but let's start with a few basics. Create an A4 page with a 7-column grid, with 4mm gutters. Set the outside margins to 10mm, increasing this to 15mm for the inside edge to allow for binding.



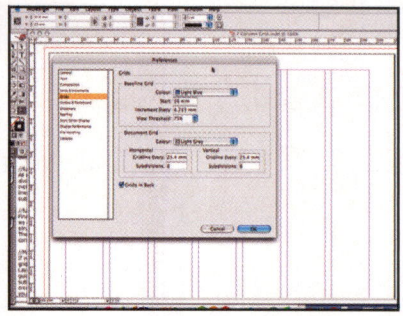
3 Clicking More Options in the New Document dialog box gives you a handy extra option, again unavailable to *Quark* users. Bleed enables you to automatically add some bleed guides to work to, so you no longer have to add them manually or guess. Here, add the standard 3mm bleed.



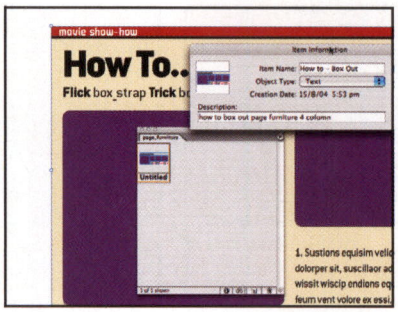
4 At its most basic with the guides turned on, you can see your column structure and margins, and your bleed marks. Any of these (with the exception of the bleed guides) are now editable by choosing Layout>Edit Layout from the main *InDesign* menu.



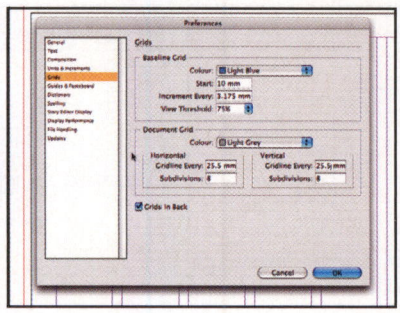
5 Now you need to set up your baseline grid – the invisible guides to which you can lock text and page furniture. From the main menu choose In Design>Preferences>Grids. This is where you can set the frequency, colour and start point of your grid.



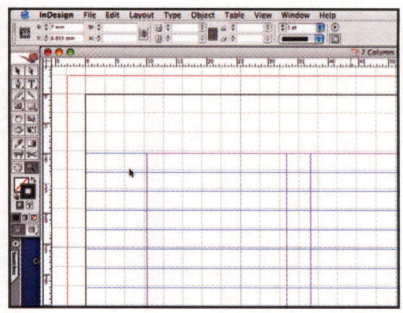
6 Colour is self explanatory, but choose one that contrasts with your page colour. The Start point determines where at the top of the page the grid begins – in this case, we choose 10mm from the top margin.



7 The next option is to set the grid increment. Here, we use a 9pt increment, which *InDesign* automatically converts to millimetres. Finally, to help viewing, the 75 per cent View Threshold turns the grid off when you're zoomed out of the document more than 75 per cent.



8 All you need to do now is set your document grid colour and divisions – that's the graph-paper-like grids we showed you earlier. Choose a light colour to avoid having a sea of lines all over your page, and don't create too many subdivisions because that creates too many guides.



9 With your guides, margins and baseline grid turned on, you can see how you've created a solid, non-printing grid structure with which to highlight your text and page elements. The reader won't see it, but your layouts will be more consistent because of it.

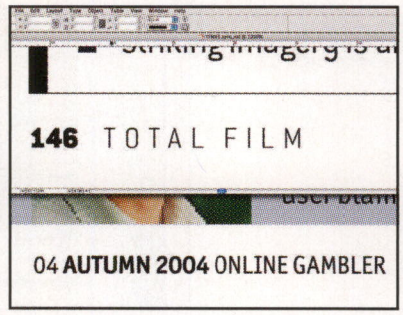
Part 5: Setting up page numbering

In this section, we show you how to design and use a basic page folio...

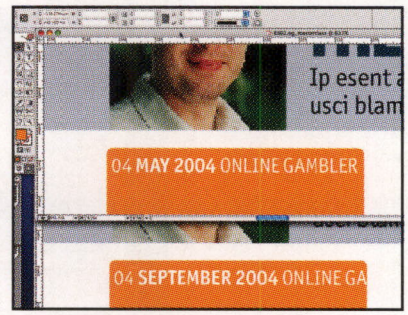
Placing Library items

Rather than just dragging your furniture onto a Library, highlight it on the page and choose Add Item, from the Library palette menu. You won't see any difference at first, but highlight the object in the Library and then choose Place Item. The object is placed back on the page in exactly the same place you added it from. This is a great way to add items that appear in set positions on your pages, such as page headers and folios.

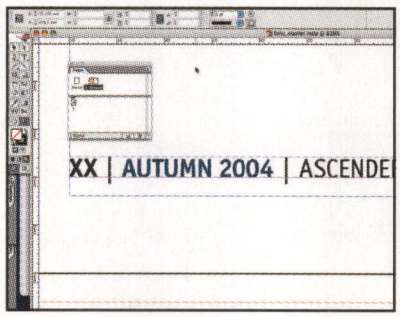
1 When designing your standard page furniture, one of the first considerations should be your page numbering information, or 'folios' as they're termed. It's important to get this right from the start, because any changes you make down the line could potentially affect every page of your publication.



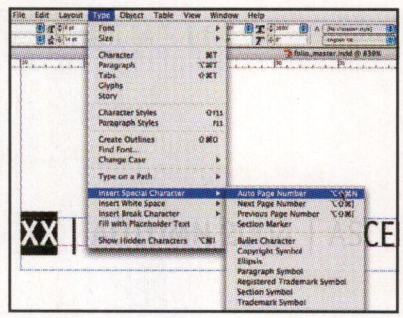
2 When designing your page folios, the first thing to consider is the information you want to include. We would suggest page numbers at the very least, and other information such as the publication name, issue date and number and even a Website URL could be included if applicable.



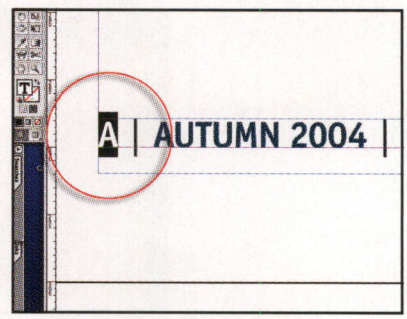
3 Another common mistake when designing folios, especially quite complex ones, is to not consider how the folios will change each month. For example, if you're including the issue month in your folio, remember that the word September is three times as long as the word May!



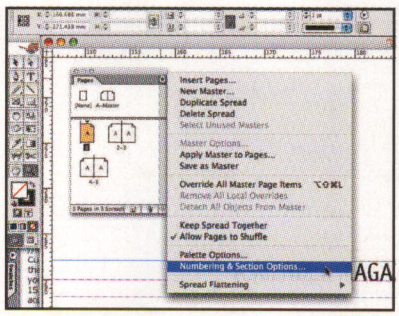
4 Once you've come up with a design for your page folios, *InDesign* can automate the process of updating them globally across your document. First, on a blank document, design your page folio on the first left-hand master page.



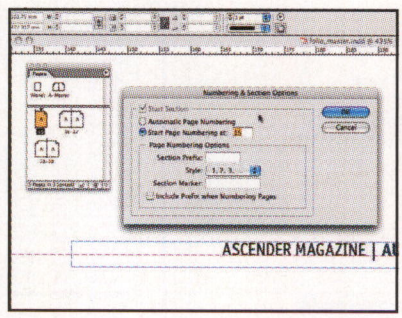
5 Once you're happy with the design, you can insert your first automated feature: automatic page numbering. Our folio currently has XX to indicate where we want our page number to appear; if you select the XX with the Type tool, you can then choose Type>Insert Special Character> Auto Page Number.



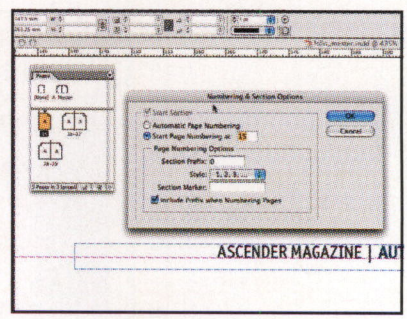
6 The first thing you'll notice is that the XX changes to A, indicating that the folio is currently on master page A. To check your folio, you can click on page one of the document, and you'll see that the A has changed to 1. Repeat the process on the right-hand master page, changing the design and position as required.



7 Here we've added a few more pages to the document, and now need to set up auto page numbering. With the first page of the document selected in the Pages palette, choose 'Numbering and Section Options' from the Pages palette pull-down menu.



8 Currently, the document starts at page 1, but if you check the 'Start Page numbering at' box, enter 15 and click OK, you can see that not only does the page numbering start at 15 but all the page folios have been automatically numbered accordingly. This negates the need to change numbers manually on each page.



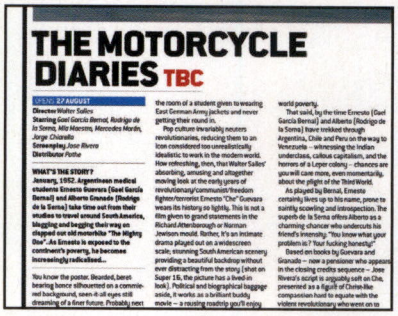
9 Another handy *InDesign* feature is adding a section prefix. For example, in this case we want to make our page numbers three digits so we simply add 0 into the section prefix box. However, it's important to check the 'Include prefix when numbering pages' or the leading zero won't appear on the page.

Part 6: Managing page furniture

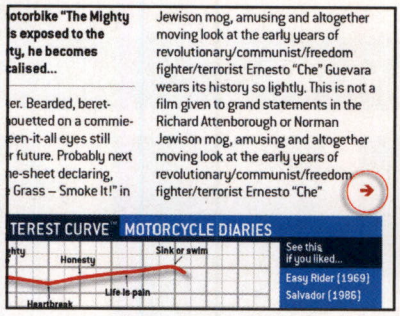
Create regular design elements and organise them in a Library...

Include variations

When you're designing page furniture, think carefully about what variations you're going to need on common elements. For example, if you create a picture caption, it may also be worth creating a white version and adding it to your Library for instances where you want a caption to run over a dark picture. The greater the variety of elements in your Library, the quicker the design and production process.

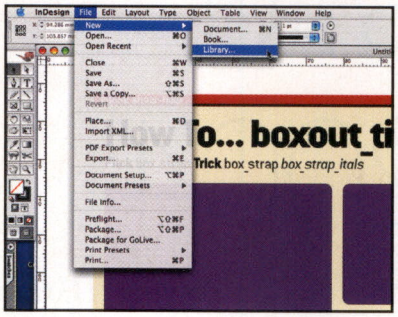


1 When designing page furniture for magazines, keep it simple. Over-complicated page furniture will not only be a headache to design with, but, more importantly, it'll confuse the reader. Good page furniture, as in this example, should be clear and easy to read.


Jewison mog, amusing and altogether moving look at the early years of revolutionary/communist/freedom fighter/terrorist Ernesto "Che" Guevara wears its history so lightly. This is not a film given to grand statements in the Richard Attenborough or Norman Jewison mog, amusing and altogether moving look at the early years of revolutionary/communist/freedom fighter/terrorist Ernesto "Che"
TEREST CURVE
MOTORCYCLE DIARIES
Honesty
Sink or swim
Life is pain
Heartbreak
See this if you liked...
Easy Rider (1969)
Salvador (1986)

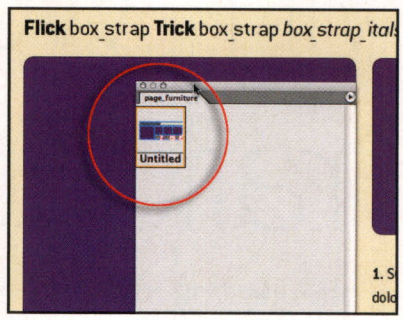
2 When designing your page furniture, remember that just as important as boxouts and sidebars are the smaller elements such as page-turners and end stops, which help the reader navigate around your pages. Here's a traditional approach to page-turners, but experiment with a few more variations.

3 Once you've designed your page furniture, a good thing to do is work out word counts for boxouts, sidebars and other regular design features, and either produce a printed or PDF version to give to your writers. That way you can ensure all submitted text fits to your design.

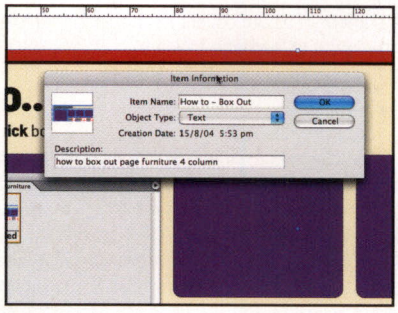


4 When you've finally got a 'kit' of page furniture designed, *InDesign* has a nice feature for letting you organise and apply it to your pages. Here we're going to create a new *InDesign* Library to store and organise our page furniture. Choose File>New>Library from the main menu.

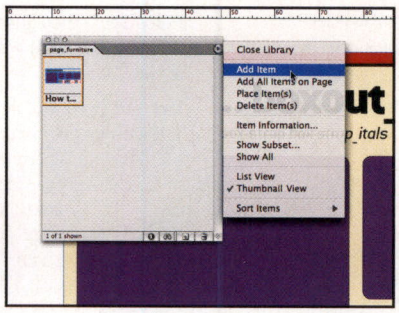
5 Give the Library a name, save it somewhere convenient and click OK – a small blank Library window will appear. Libraries are not connected to individual documents, so if you close any, the Library will stay open. You can also copy Library files between computers, and it's important to back them up just like you would any other file.



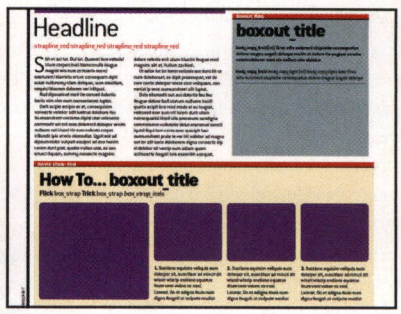
6 Managing objects in *InDesign* Libraries is simplicity itself – just pick up the item, or group of items, from the page and drag it directly onto the Library. A small thumbnail of your object then appears in the Library palette.



7 Double-click on the item in the Library and you can give the piece of furniture a more obvious name. You can also create a description for an item so you can search the Library. The latter isn't essential, but if you can foresee your Library growing into hundreds of items, this could be a good habit to get into.



8 To add an item from a Library to your page simply drag its thumbnail onto the page, or highlight the object in the Library and choose Add Item from the Library palette pull-down menu. You can also perform other Library management tasks from this menu, such as deleting objects.

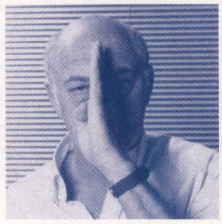


9 Keeping the design of your page furniture simple will ultimately make your publication easier to produce and, more importantly, read. Also remember that page furniture should be there to help navigation rather than hinder it, so it should be used sparingly and only where appropriate. ca-p

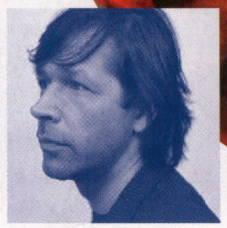
COMPETITION

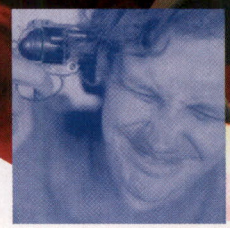
GraficEurope

Speakers include:


Alan Fletcher

Ian Anderson


Peter Saville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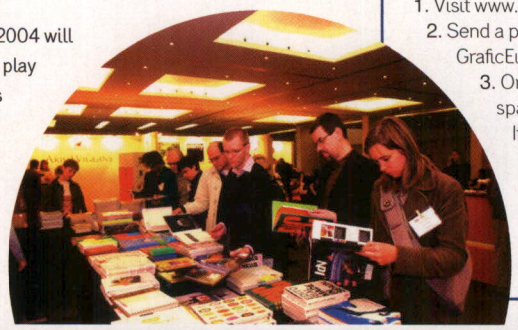

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Peter Saville designed a number of album covers for the band that released the single *Blue Monday*. But what was the name of the band? Was it?

a. New Order b. Out of order c. Last orders

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Contemporary magazine design

"There is a reason to look for functionality and there is a reason to look for ambiguity - aesthetic appeal is to be found in both," Andy Simionato gives a succinct summary of the designer's dilemma...

The world of magazine design presents an incredibly varied landscape, stretching from monochrome art to celebrity colour, and covering all shades in-between. From a design perspective, the theme which unites them is the play between form and content: at one pole the art is what matters; at the other, it's all about content.

The left of the spectrum seeks for the object itself to inspire, saying things such as: "Sometimes, something that's not quite clear can make a lot more sense than something that's just dull." While the commercial wing has its feet firmly planted on the ground: "The most important thing is getting the story across but also making it exciting so that people will stop and read it."

Ultimately, it's all about context. Sebastian Campos, Art Editor on the design mag *Graphic*, expressed it like this: "The field of magazine design is so vast that it becomes very difficult to judge as a whole. Things that might be very adventurous in one context, let's say a weekly, will be seen as very conservative in others."

The medium

Magazines have been evolving rapidly since the dawn of the digital age, the arrival of the computer having given designers the time and freedom to begin experimenting with their medium. According to Mark Taylor, Art Editor on celebrity weekly *heat*, this is still a big factor: "When new technologies, such as *InDesign*, come along and enable you to do new things, that's always a catalyst for experimentation. It frees people up."

But just using a new package isn't the last word on originality. Mark continues: "When *Glamour* started, it was the first big title to use *InDesign* and you could see it looked really different. I think the challenge now is to make magazines that don't look like they rely on *InDesign* and instead concentrate on the design itself."

Mark's concerns differ greatly from those of Dustin Hostetler, who is the brains behind *Faesthetic*, a magazine of rare finesse: "I put together issue one of *Faesthetic* in early 2001 and made 250 copies on the Xerox at my work. I made it when no one was looking on the weekends and during lunch breaks." Now on issue three, Dustin has repeatedly pulled together work from some of the most exciting young designers working today, giving the magazine cohesion through a lack of colour: "Since there are no real separations between artist's work... the black and white makes it feel like you're floating through some sort of deranged dreamscape."

Can there be any interplay between the likes of *heat* and *Faesthetic*? Sebastian Campos thinks there can be: "Eventually the language these magazines generate will slowly be absorbed by more general publications and we'll have a slightly different kind of magazine out there."

Design will eat itself

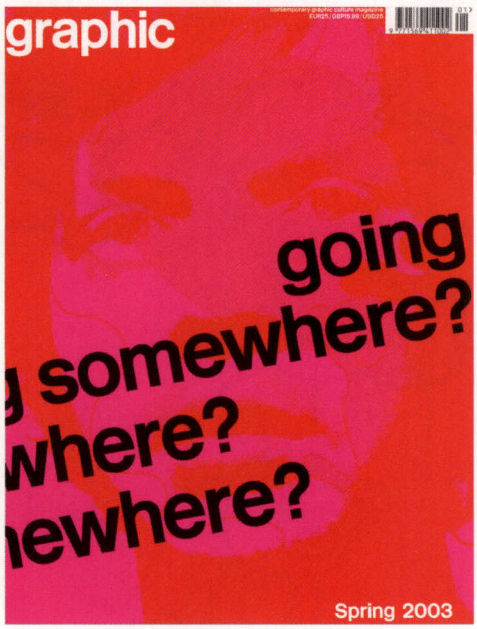
If the design world could be considered as a whole then its introspection would take the form of a magazine, and this – in the shape of magazines such as *Graphic*, *IdN* and *Faesthetic* – is exactly what has happened.

Graphic's Sebastian Campos takes up the tale: "We are designing a magazine that is mostly 'about design' and this is a very strange scenario. This situation is almost specific to design so the question you start asking yourself

IdN magazine continues to look stunning while showcasing a vast array of talent and commenting on the state of the industry every single issue.

It's what's up front that counts

A strong cover should grab the reader and draw them in...

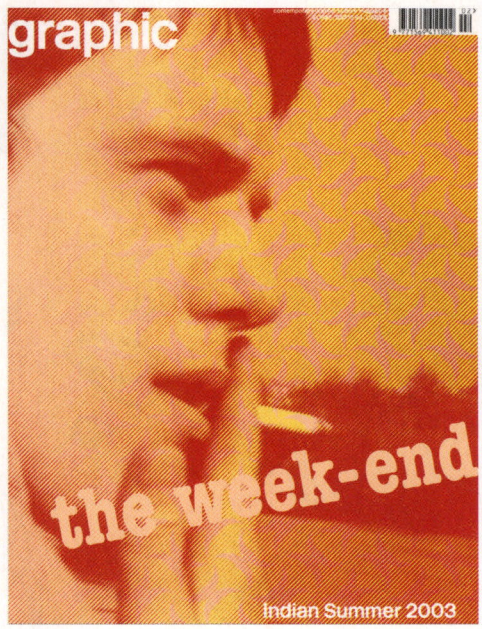


Asked about the importance of a magazine's cover, Marc Wahli of *Graphic* magazine was speaking for the majority of magazine designers when he said: "It's vital, crucial, almost everything..."

Acknowledging this, Tom Usher of *Arena* alludes to the contract between consumer and magazine which the cover represents, "It's the first thing that catches a reader's eye and draws them in."

Magazines have been known to go to extreme lengths to make their covers stand out. *IdN* once produced a glow-in-the-dark edition while games mag *Edge* persuaded Atari to adorn its cover with a hologram of that company's iconic logo.

This means that even the likes of *Faesthetic* aren't immune to the need to shout: "If you don't show a little leg on the cover, no one will know what's inside," says Dustin Hostetler. But things can get out of hand, as Tom usher explains: "It can get silly when you get magazines throw in a packet of pork scratchings, but it's always good to give the reader as much as you can."



is: 'Where does our intervention end and where does the content begin?'"

The reason that these titles all bear the name magazine is pretty simple really, it's only once you're up close that you appreciate their differences. Sebastian elaborates: "Because pure formal innovation is pretty much exhausted and younger designers/ editors are more interested in other areas of intervention, the difference lies more in the editorial approach and the way it interacts with the design than in the 'style' itself."

Form and function

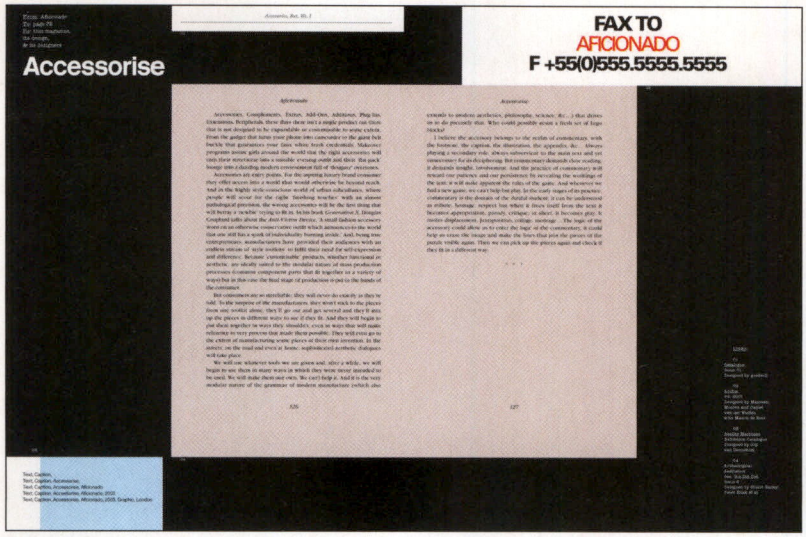
Tom Usher is the Art Director for top men's style magazine *Arena*. As such, one of his staple subjects is sex: "There is a lot of sex in the latest issue but it's not always like that. I think there are two ways of doing it, there's the way a magazine like *Front* would do it, which is more like porn. Then there's our approach, which has an artistic twist." To a certain degree then, the content will determine the form.

A title such as *Arena* has to compete with the glossy fashion ads that adorn so many of its pages, which is bound to raise the temperature. According to Tom, this problem is solved because, "We have access to all the best photographers and that's half the battle." He does admit that advertising is an important influence: "We do almost all our own photography and clearly, fashion photography sets the standard for that."

As an example of the trickle down theory of design expressed by Sebastian, Tom points to his use of type: "Typography is really important; as a graphic tool it can be used to completely change the feel of a feature. For example in an underwear feature a script-style font can be used to give a more feminine feel."

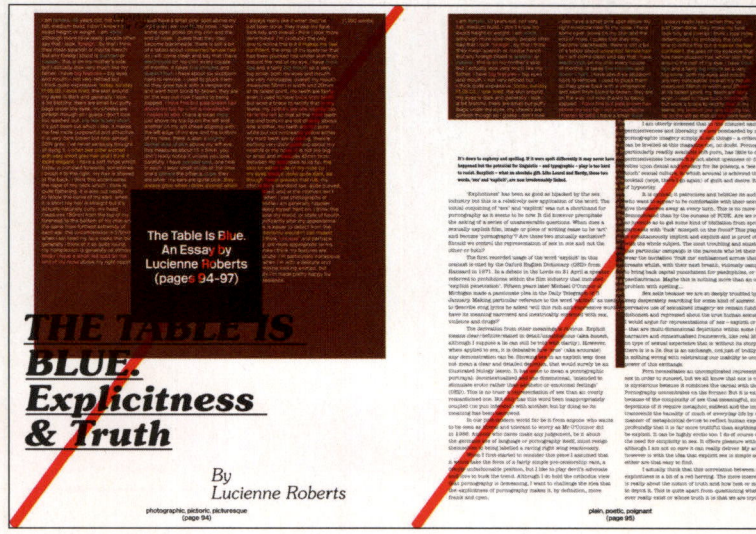
But these design tweaks come at a price, as Tom explains: "Ultimately there has to be a trade-off. The most successful titles have to be accessible and navigable. The most important thing is to keep the reader involved – they must never think 'I don't get this.'"

A magazine that started on a Xerox, *Faesthetic* pulls together work from some of the most exiting young designers around.



Graphic magazine is a fantastic example of a periodical that is sharp, contemporary and stylish in its presentation of design issues.

"The most successful titles have to be accessible… keep the reader involved."


The Table is Blue. An Essay by Lucienne Roberts (pages 94–97)
THE TABLE IS BLUE: Explicitness & Truth
By Lucienne Roberts
photographic, pictoric, picturesque (page 94)
plain, poetic, poignant (page 95)

Feeling lucky ... searching for exactly what I can't recall, perhaps, organ donors, translucent foliage, Arthur Doyle or maybe just plain old free sex, it doesn't matter. What matters, in this case, is the blog. There it was. Curious. Somehow exotically revealing but bound within tightly defined parameters. Gloriously pugnacious yet at the same time, humble. Very human. And what was better? I was reading someone else's diary ... mmm, it felt good.
Comments (0)

Above and left: *Baseline* is an international typographics magazine that consistently delights in both its tactility and strong visual content. Differing paper stocks, special finishes and (naturally) excellent use of typography make it an essential purchase for anyone looking to familiarise themselves with the intricacies of type.

Gridlock

Grids, or templates, are used to set the pace of a magazine...

As a general rule, designers use templated layouts or 'grids' to establish an overall pace for the magazine, an identity which readers can become familiar and comfortable with.

Tom Usher explains his approach at *Arena*: "We use different grids for different sections. Features work on a seven-column grid with two for text and up to four for images. That gives me one floating column to play with, to make the page breathe."

The nature of the section will determine just how rigid the template is. Mark Taylor elaborates: "Pages which the readers 'use' like the TV section have to be pretty rigidly set; we can't decide to move things about and resize images, because that would be counter productive."

Even design mags such as *Graphic* use grids but Sebastian warns that, "Grids are sometimes useful when the kind of material you're dealing with demands a certain degree of control, but in a lot of instances the designs they help produce can quickly become stale and soulless."

Again, the designer's job comes down to a balancing act, finding an equilibrium point between the order that's essential if readers are to follow what's going on and the desire to keep things fresh and new. As Sebastian points out, ultimately, "The grid is simply another tool."

Trajectories

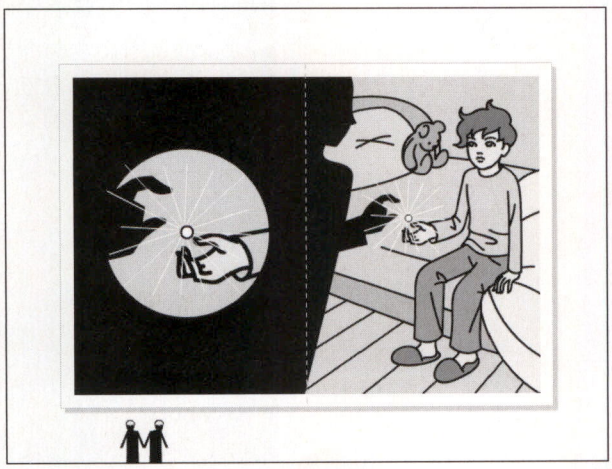
Andy Simionato, Editor of 'thisisamagazine.com' no longer has to deal with advertisers, in this context at least. His online magazine occupies a strange place in the magazine pantheon: "*This is a Magazine* was intended to be like a particle accelerator that bombards matter with high-speed particles in order to study the patterns of these projectiles. It was not intended to provide any clear answers."

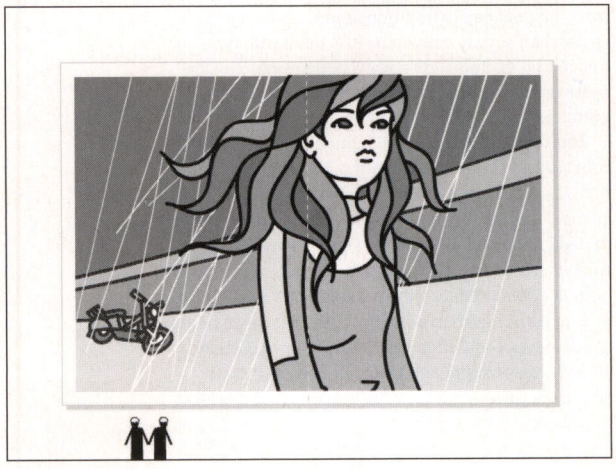
Translating the online magazine into printed form, Andy had this ambition: "We want the reader to kind of step through a looking glass when they open the cover!" One of the devices he's used is inconceivable in a mainstream title: "In the most recent book (now available from [w] www.thisisamagazine.com) we've used nine different paper sizes. The pages just keep changing in size, bigger and smaller and bigger again." This type of latitude decreases roughly as an inverse function of sales figures.

"When people buy a magazine, they're not buying just information."

That design mags can survive depends on a visually literate audience, and Marc Wahli, the Editor of *Graphic* magazine, believes this audience is looking for new experiences: "When people buy a magazine (at least this kind of magazine) they are not buying just information, but inspiration and excitement." Aside from the sales figures, there's only one risk associated with experimentation and Sebastian points it out: "If you decide to make a magazine that is truly contemporary, you have to be ready to do a lot of 'growing up in public'." ca-p

"We want the reader to step through a looking glass when they open the cover." Andy Simionato, Editor of thisisamagazine.com





David Carson

"Overall, I'd say I'm a bit of a lazy person. But with graphic design it's always been such a passion it rarely feels like work."
David Carson on motivation and me.

Very few people can claim to have had the kind of impact on their chosen field that David Carson has had on graphic design. From *Surfer* magazine in the early 90s, through 33 seminal issues of *Ray Gun* and on to ad campaigns for monsters such as Nike, Microsoft and Fox TV, David's work has consistently refreshed and invigorated graphic design, earning him a reputation as a maverick genius.

His distinctive style has been called 'illegible' as often as it's been hailed beautiful, but this doesn't faze the man who once famously advised against "mistaking legibility for communication." And anyway, as the author of the world's best-selling book on graphic design, he's happy to let the figures speak for themselves.

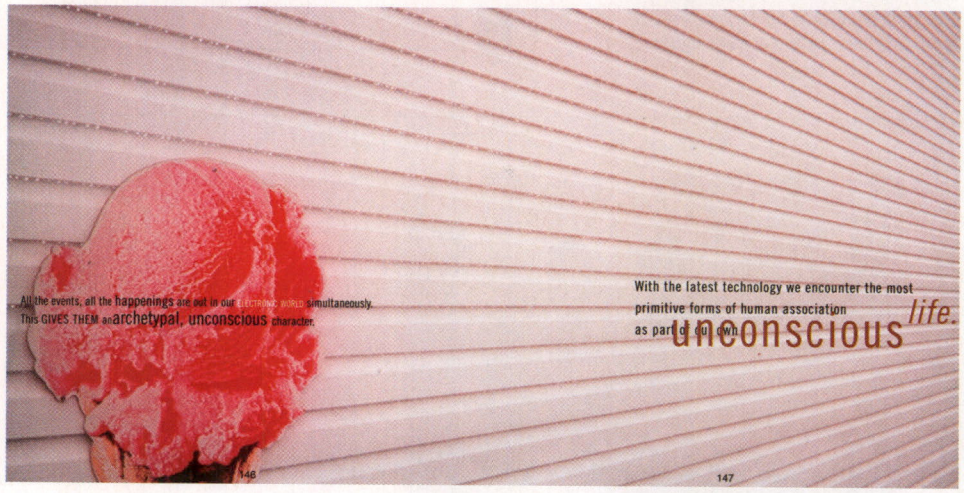
Breaking the rules

Typography is meant to be transparent to the reader; it's not intended to interfere with the message it embodies but simply act as a kind of neutral medium. Enter David Carson.

Perhaps inspired by Marshall McLuhan's dictum that "The medium is the message", David set about generating a style of graphic design which, free from the confines of tradition, expressed a message rather than simply conveying it. "I paint with type and image," he explains, "in a way I hope reinforces the message of the words, and hits people on an emotional, gut level."

This type of visceral communication entailed breaking a few rules, notably the one about legibility, but David claims he lacked the intent to make this a crime. "The starting point is not to 'break the rules' but to design in a way that makes sense to me," he says. And what's more, "The 'breaking of rules' may actually help in communicating the message of the piece."

David continues to build his case: "Having a degree in sociology and not design, I never learned all the things I wasn't supposed to do." This is starting to sound unconvincing, but what really ices the cake is this confession: "But I must admit, on rare occasions I have broken a 'rule' just to mess with the critics."


All the events, all the happenings are out in our ELECTRONIC WORLD simultaneously.
This GIVES THEM an archetypal, unconscious character.
With the latest technology we encounter the most
primitive forms of human association
as part of our own
unconscious life.
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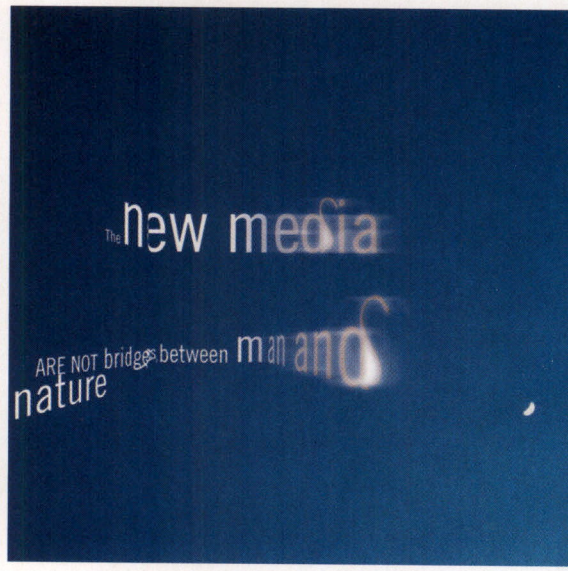
147

Carson's interest in the eminently quotable wisdom of Marshall McLuhan, the Canadian intellectual and media culture icon, led him to produce The book of Probes.

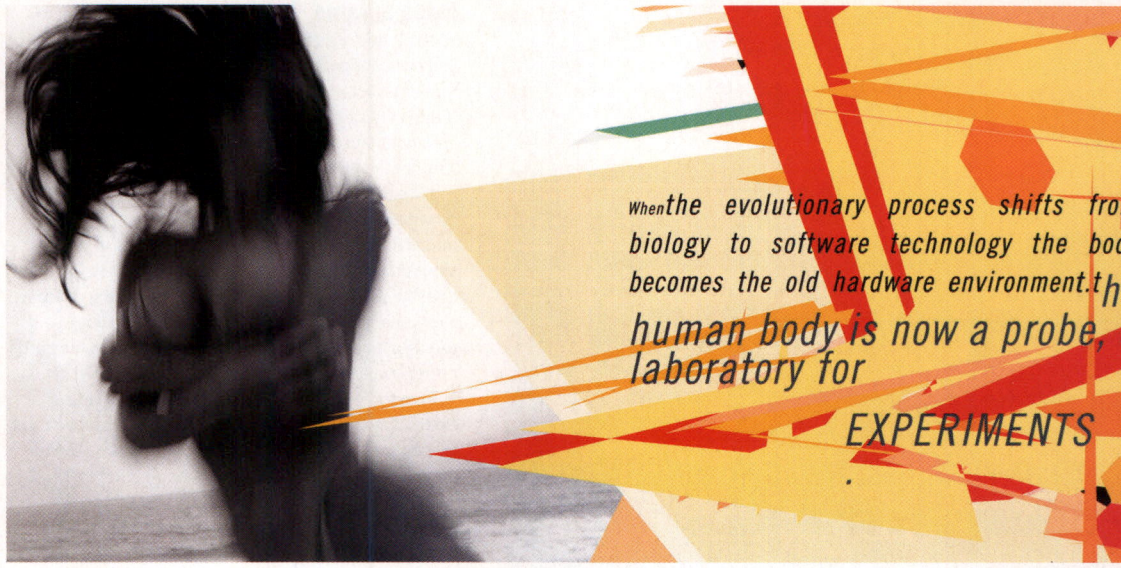


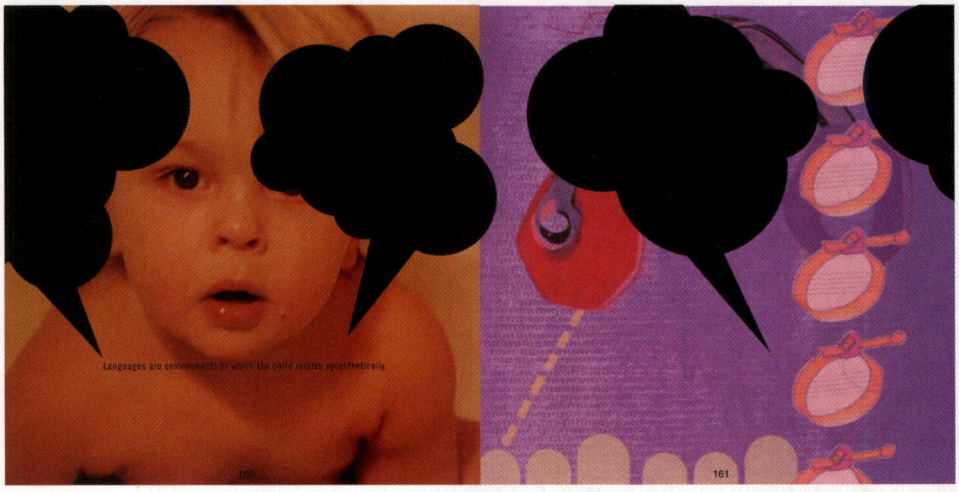
Surf's up

David didn't start out to be a graphic designer; instead he diligently studied and then taught sociology while simultaneously becoming a professional surfer. You can still sense the relief when he looks back: "I taught sociology for five years. That was hard work."

Graphic design came to the rescue late in the day, cavalry-style: "I first heard the term 'graphic design' when I was 26 years old," says Carson. "A summer workshop at the university of Arizona, taught by Jackson Boelts, convinced me I wanted to be a graphic designer." Late or not, it was a revelation: "It was crystal clear," he says, something sociology class never is. "I've not looked back since."

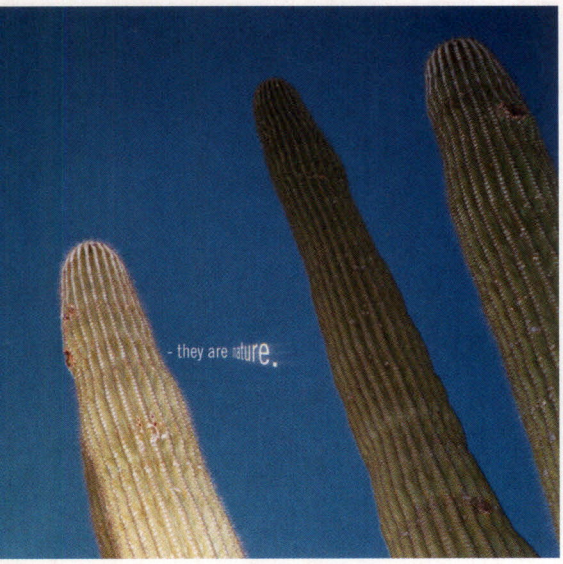
Having just returned from a surfing/lecture tour of Panama, David's now working on a special issue of *Explorations*, a surfing magazine. The subject matter of David's first foray into design is still an important part of the man's life. So much so that he lists appearing in Matt Warsaw's *Encyclopedia of Surfing* alongside a similar accolade in Philip Meggs' *The History of Graphic Design* as career high-points. "It probably helps the work just to get out from behind the computer and go for a surf," is his first attempt at a mild-mannered summary. But he also lets it slip that, "I have a home in the British Virgin Islands, where I go surfing every winter." Good to see the royalties from *The End of Print* being put to good use.


When the evolutionary process shifts fro
biology to software technology the bo
becomes the old hardware environment.th
human body is now a probe,
laboratory for
EXPERIMENTS



The book of Probes combines Carson's distinctive visual style with the Canadian's incisive wit and prophetic vision, topped off with an introduction from Eric, the man's son.

McLuhan's legacy of insight into modern culture, and particularly our relationship with the media, provides a rich backdrop for Carson's images to play against. At their most penetrating, these insights are known as 'probes'.



The ad world comes a-calling

The phenomenal success of magazines such as *Beach Culture*, *Surfer* and *Ray Gun* is well documented. David elevated what looked like a typographic train wreck against a background of brilliantly sly photography to something dangerously close to art. Awards, cult status and, of course, a mile-wide slick of emulators followed rapidly.

With this kind of street cred, it was only a matter of time before the tick turned up. Sure enough, "Nike was the first," says David. And before long, Microsoft, Armani, Mercedes Benz and CNN were knocking at his door. "The ones that called always said they wanted something different or unusual — that's why they had hunted me down."

People in new environments always
produce the new perceptual modality without any
difficulty or awareness
of change. It is later that the
psychic and social realignments
baffle societies.

Price of fame

With all this success there has to come a point when you're no longer on the outside, when it's your style that has become the source of rules to be broken. "I think I'm pretty safe in that department," says David. He's not that sure though because he goes on to say: "But then I might be the last to know..."

If that's the case, there's only one thing to do: "I just do what I do, hopefully progressing, and don't worry much about the various labels." While we're on the subject, what is the Carson creative process like, how does he just do what he does? After pointing out that everyone has a process — "Even if you have no process, that is your process" — David plays his cards pretty close to his chest.

One thing he does let on is that, "After reading everything possible about a project, I then move right to the computer." Again, slightly unorthodox, David omits the pen-and-paper stage, explaining that, "There's nothing wrong or less valid about going right to the screen, despite what your tutor may have told you." It's all about finding your own way, not attempting a 'best fit'.

Talking about what motivates him, David Carson hands us a quote: "As Marshall McLuhan said, 'if you're halfway into something, that's work. If your totally absorbed by it, it becomes play or leisure'".

The advertisers were certainly keen to get in on the action, but remained averse to risk, and illegibility is a risk. Once they were through the door, David says: "It was a matter of how much they actually let me get away with... which, overall, was quite a bit."

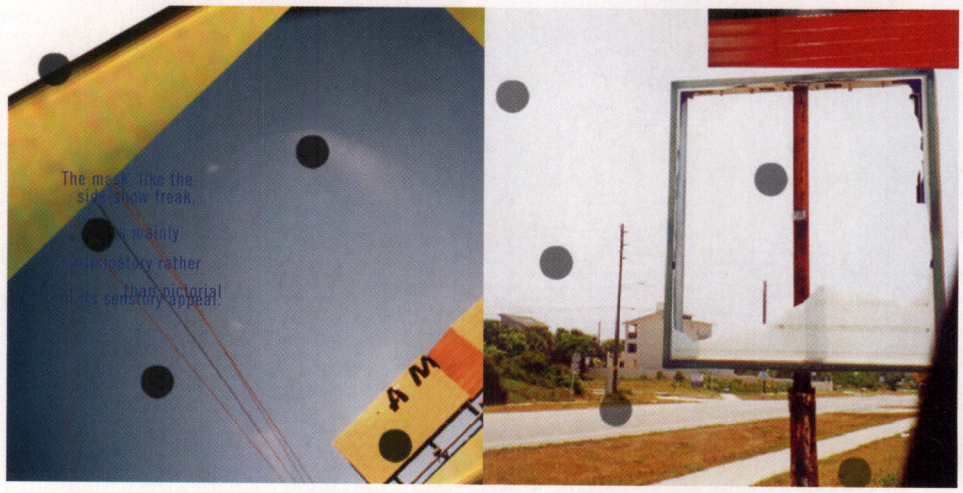
Commercial considerations don't always marry perfectly with creative vision but, says David, "Even if you're feeling the pressure, turn that into a challenge." It's possible to produce something you will both be happy with: "Sometimes it's just a small thing that makes it 'yours', something the guy in the next cubicle wouldn't have thought to do." In David's case, this sometimes meant ensuring his name appeared prominently in the work, but that may have been the advertisers wanting to distance themselves from the huge volume of counterfeit Carsons.

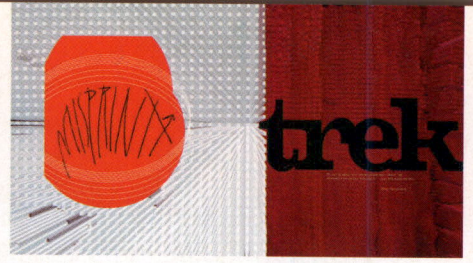
Book success

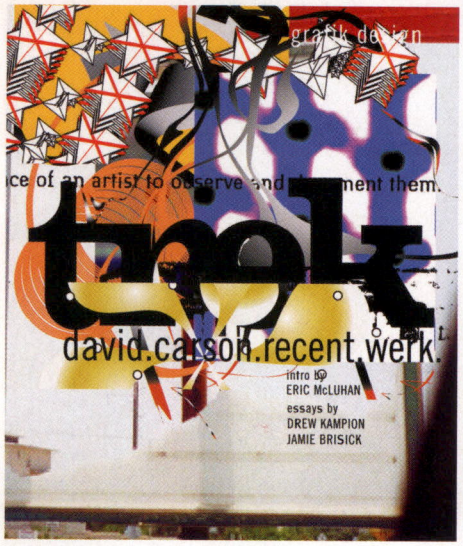
Not content with shaking up the worlds of magazine publishing, graphic design, typography and advertising, David Carson has also produced one of the design industry's few crossover book titles.

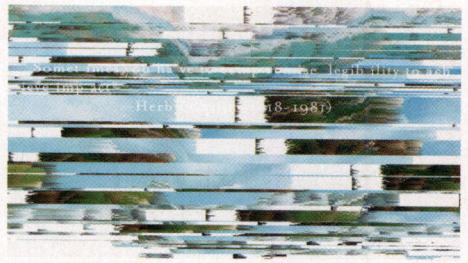
"*The End of Print* has sold over 275,000 copies worldwide, in four different languages," announces the proud author. It's this kind of success that makes David Carson such a phenomenon: only a handful of designers (of any kind) have been so consciously acknowledged by the public which consumes their work. Perhaps hamming it up a bit, David can't resist a spoiler by adding, "If I'd known it was going to do so well, I would have designed a much nicer book."

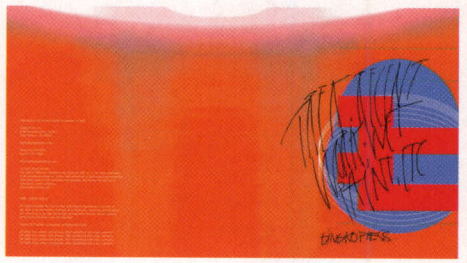
His latest book, *Trek*, combines photography, print, film and Web work from the last five years, documenting David's movement throughout the world: teaching, surfing and observing. "It's a little bonus of having had some successful design books — I get to include my 'home movies' in the new books," he says, explaining the use of his own photography in the new title.

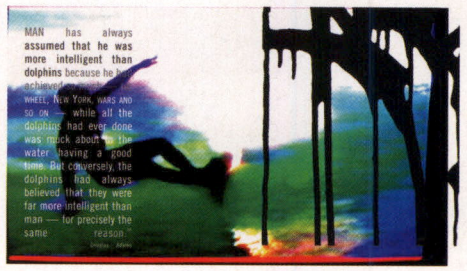











MAN has always assumed that he was more intelligent than dolphins because he
WHEEL, NEW YORK, WARS AND SO ON — while all the dolphins had ever done was muck about in the water having a good time. But conversely, the dolphins had always believed that they were far more intelligent than man — for precisely the same reason.

"On rare occasions I have broken a 'rule' just to mess with the critics"

This page: Trek is David's first book for five years. It documents his travels and work over that period, lecturing, surfing and observing. Much of the photography used in the book is Carson's own, of which he says, "Its a matter of seeing/noticing things that surround us, im always scanning my environment"

Feel the noise

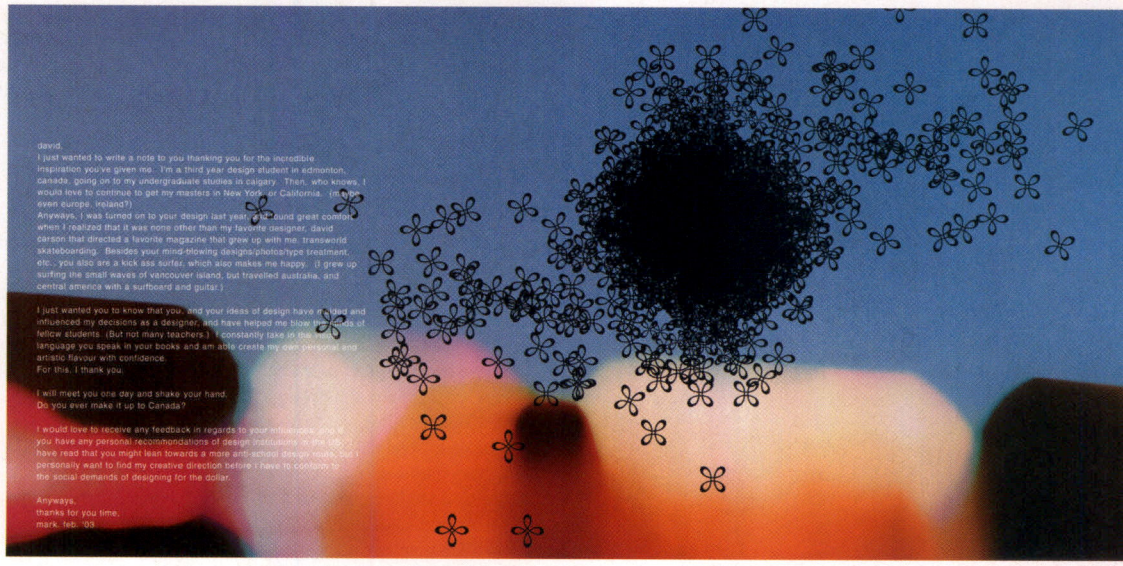
Even though his monitor has become the sketchpad, David confesses: "I'm a fairly low-tech kinda guy." Given his fondness for understatement, this could mean anything, but for once it doesn't: "I use a Mac G4, *QuarkXPress* and *Photoshop*... pretty basic stuff."

Instead, in true West Coast style he concentrates on the vibe, having a studio with a view to inspire: "I look out the window and see palm trees." Looking around the inside he notes with pride: "It's messy. Lots of colour, surfboards, photos, pictures of kids and past loves, stuff from all the travels." It seems the work may simply be an extension of the person.

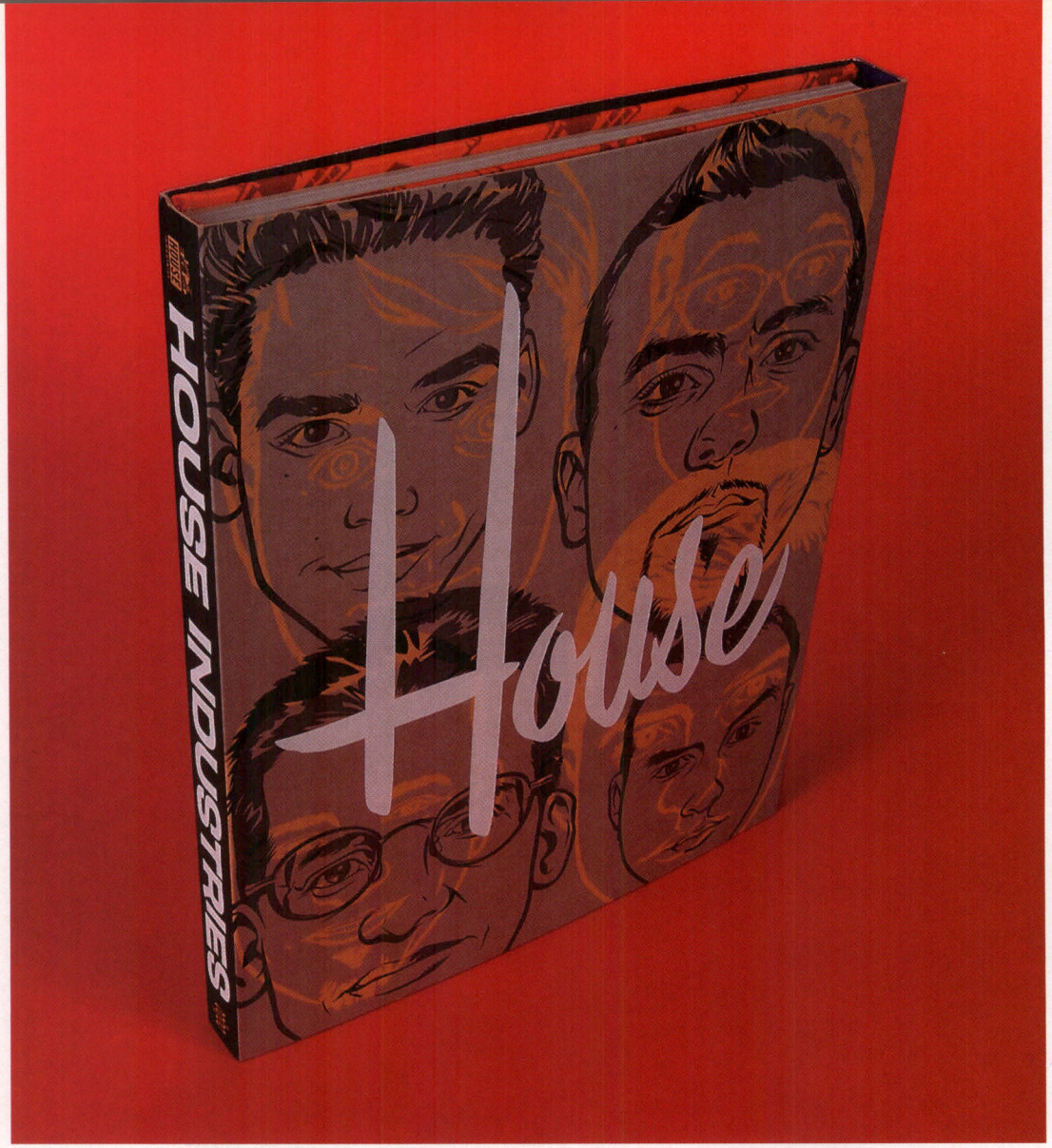
There's one more essential ingredient before anything can get done: "I can't work without music." But even this lacks orgainisation, something music lovers everywhere will find hard to deal with: "I'm looking at hundreds of CDs, all hopelessly separated from their cases, never to be reunited."

Extending the messing-up then sifting-and-searching process he's famous for into his CD collection, David's last word of advice is totally practical: "You'll do your best work if you work to music you like." Then, as if to prove the point: "In fact, I'm off right now to pick up three new CDs from new bands I just heard today on the Internet." ca-p

To see more of David Carson's work, visit **[w]** www.davidcarsondesign.com.


david,
I just wanted to write a note to you thanking you for the incredible inspiration you've given me. I'm a third year design student in edmonton, canada, going on to my undergraduate studies in calgary. Then, who knows, I would love to continue to get my masters in New York or California. (maybe even europe, ireland?)
Anyways, I was turned on to your design last year and found great comfort when I realized that it was none other than my favorite designer, david carson that directed a favorite magazine that grew up with me, transworld skateboarding. Besides your mind-blowing designs/photos/type treatment, etc., you also are a kick ass surfer, which also makes me happy. (I grew up surfing the small waves of vancouver island, but travelled australia, and central america with a surfboard and guitar.)
I just wanted you to know that you, and your ideas of design have inspired and influenced my decisions as a designer, and have helped me blow the minds of fellow students. (But not many teachers.) I constantly take in the visual language you speak in your books and am able create my own personal and artistic flavour with confidence.
For this, I thank you.
I will meet you one day and shake your hand.
Do you ever make it up to Canada?
I would love to receive any feedback in regards to your influences, and if you have any personal recommendations of design institutions in the US. I have read that you might lean towards a more anti-school design route, but I personally want to find my creative direction before I have to conform to the social demands of designing for the dollar.
Anyways,
thanks for you time,
mark. feb. '03

Contemporary book design



"Holding the first fresh-smelling book from the line is like holding a newborn baby." Die Gestalten Verlag's Robert Klanten explains the deep feelings that new books can stir up...

Perhaps because they are so bound up with our understanding of ourselves and the world, books inspire a special kind of reverence in their readers. Take this feeling to its logical conclusion and you have some idea of what it's like to work in book design. "To get anywhere you have to live and breathe books, really love them as objects," says Jamie Camplin, Editorial Director at Thames & Hudson.

However, publishing is a business and the design of a book, says Camplin, can have a decisive impact on its viability: "With an average print run of between 10,000 and 40,000 copies, it can be difficult to make your money back and if the design looks dated, you're lost." There's a fine balance to be struck between design and saleability and it's the designer's job to make this work.

Thinking about the future

Making a book look contemporary is hard to do in practice, principally because of the time lag that the production process necessitates. For Jamie Camplin this constraint is a defining one, "It takes anything up to two years for a title to make it from an idea to the book stores, which means you have to become very good at predicting the future – you have to live your whole life spotting trends." He goes on: "We have to focus on the basic rules of good design, but this is complicated by the fact that the best in the field are constantly striving towards a new set of rules."

Robert Klanten founded Die Gestalten Verlag in 1995. Since then, DGV has published more than 100 titles dealing with graphic design and contemporary culture. Robert, like Jamie, has his finger on the pulse, constantly on the look out for new trends and fashions: "We are constantly looking around at what is happening, like a 360-degree radar. If we feel there's some new development or some discipline accumulating a lot of creative output then that will suggest itself as a subject. We try to avoid stuff which has had its creative peak."

The process

Production practices vary between publishers but one thing is always true – it's hard work. Die Gestalten is no exception: "If the organisation works, it's like middle-distance running. It's impossible to radically speed up things without possibly creating mistakes which might be expensive to correct."

The design process begins once the information and pictures are in place.

One of Die Gestalten Verlag's most visually impressive titles, *House* is a showcase of House Industries' illustrious career in design. It's a book not to be missed.

Robert reveals the hidden effort which goes in even before the design process begins: "Sometimes we're dealing with more than 8,000 submissions for a book, for example, with 'Pictoplasma 2' the first selection was on 350 CD-ROMs."

Constance Kaine, Art Director at T&H has a gruelling schedule: "We produce between 30 and 40 titles for the Frankfurt book fair in October. These will be mock-ups with between 24 and 32 pages, to give people an idea of what the book is about." The materials for these mock-ups can arrive as late as July.

Objects of desire

So, despite the time it takes to produce a title, the design process is still pretty demanding. The practicalities of design come down to choices about photography, paper and grids. Constance elaborates: "We work on a fairly rigid three-or four-column grid, then depending on the type of book you might be overlaying pictures and Photoshopping in backgrounds. Of course if it's an artist's monograph then you can't do any of that."

Nobody's immune to the tension between design and saleability: Die Gestalten has noticed a definite trend in the market over the last couple of years: "We make a distinction between our books being 'usable' and 'inspirational'. Inspirational titles have been harder to sell because of the bad economic situation. If they have to choose then people will buy the 'usable' book and leave the inspirational title in the shop."

But often, the subject of a book will determine its design. "We have a classical approach, which means 'form follows function'. A book like 'Brasil Inspired' is eclectic by definition," says Klanten. "A 444-page volume like 'Los Logos' needs a thorough structure and a bit of theory before bringing the material together, otherwise you go nuts." He goes on to say: "Inspirational titles allow us to be more radical and creative in pushing the limits. They are usually more fun to do."

Judge a book by its cover

Despite repeated admonition not to, people invariably judge books by their covers, perhaps with a sneaking suspicion that this method is entirely justified. For Constance, covers spell trouble: "They are the worst nightmare of my job. For the interior of the book, once the design has been established, that's it, but the jacket, that's another story. The author, the sales director, the commissioner, everyone gets involved. Often I just give up."

Robert Klanten takes a pragmatic view: "Book covers are important for store presentation. A cover might be aesthetically very advanced but may not work in a shop. Usually the covers are as much designed for the retailers as they are for the consumers."

The latest chapter

When books surprised the 'experts' and survived the advent of the CD-ROM, books entered a new era. Illustrating the point Jamie Camplin notes that, "Web designers

Tank is an example of Thames & Hudson pushing the boundaries of book design, the title coming sealed in a gigantic cigarette packet. Half the fun is deciding whether or not to open it.

"Inspirational titles allow us to be more radical and creative in pushing the limits"

Thames & Hudson's *XS: Big Ideas Small Buildings* is a compact book boasting a huge amount of inspiration and contemporary graphics.

All around the world

Graphic design has become an international venture quickly, but there are still regions which don't share the Western approach...

Design is typically centred on the regions which have done most to homogenise it, Europe, North America, Australia, but the rest of the world is busy producing magazines and books too. Geoff Caban, currently Professor of Design Studies at the University of Technology, Sydney, has just published World Graphic Design, in which he surveys those areas outside the Western tradition which have their own distinctive style and approach to design.

Although a potentially huge source of inspiration, the 'rest of the world' is being pulled in by the gravity of rapidly accumulating Western design worries Geoff: "My research for World Graphic Design has shown that while many designers in Latin America, Africa, Asia and the Middle East are anxious to preserve traditional approaches and sources of inspiration, the work produced in these regions is becoming increasingly Westernised."

But all is not yet lost, "Though designers in these regions use international software programs (*Photoshop*, *Illustrator*, *InDesign* and so on) and international reproduction processes, the visual themes for the work of many designers are still derived from traditional religious, cultural and political sources, and it is this that is helping to preserve a degree of distinctiveness."

Even the briefest look at Geoff's book will confirm this. Although production is becoming universal, areas such as Iran are experiencing a true design renaissance, producing some of the best, freshest work with perhaps the deepest roots. The sense in which originality depends on differences being overcome may definitely be harder to find but this book proves it's definitely still happening.

Something a little special

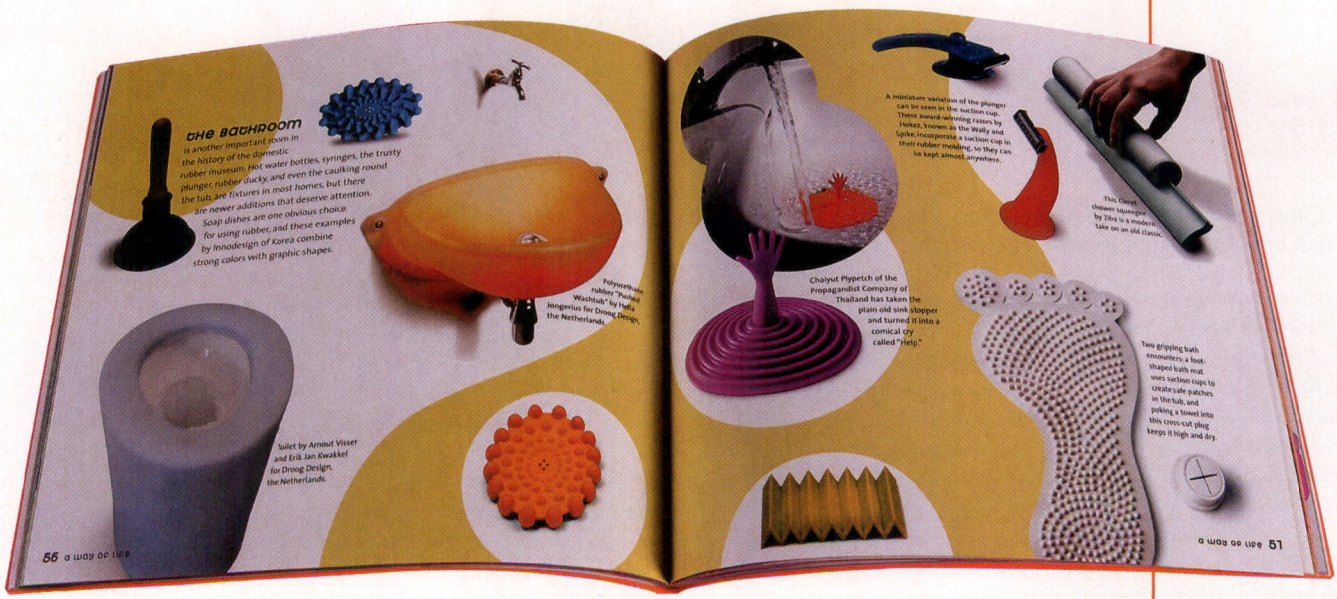
Understanding that their products are appreciated as objects in themselves, book designers look to give each title its own special identity...

Special covers and papers, boxes and non-standard sizes can all work wonders for sales, but as Jamie Camplin from Thames & Hudson points out, this strategy isn't without risks: "These things cost in a big way but there are lots of very interesting suppliers out there. Open-minded printers are hard to find but they are out there, particularly in the Far East."

Constance Kaine, Art Director at T&H takes up the story: "We recently produced a book about rubber, and for that we came up with a special rubber binding which works really well. I think that if the sales directors had their way, every book would be specialised in some way but that's not appropriate."

Camplin backs up what Constance says, pointing out that, "There are sometimes good reasons for special packaging but what looks funky now may look stale a year later." This would be very bad news, calling for a possible redesign and re-launch, all of which will eat into a title's potential profits.

Interestingly, Die Gestalten has a different take, preferring an eco-friendly production philosophy. Robert Klanten explains: "We are trying to use the best ecological papers (such as Munken by Arctic Paper). Papers which are produced without using wood from wild forests and ideally without polluting the surroundings."


THE BATHROOM
is another important room in the history of the domestic rubber museum. Hot water bottles, syringes, the trusty plunger, rubber ducky, and even the caulking round the tub, are fixtures in most homes, but there are newer additions that deserve attention. Soap dishes are one obvious choice for using rubber, and these examples by Innodesign of Korea combine strong colors with graphic shapes.
Polyurethane rubber "Pushed Washtub" by Hella Jongerius for Droog Design, the Netherlands.
Toilet by Arnout Visser and Erik Jan Kwakkel for Droog Design, the Netherlands.
A miniature variation of the plunger can be seen in the suction cup. These award-winning razors by Hoket, known as the Wally and Spike, incorporate a suction cup in their rubber molding, so they can be kept almost anywhere.
This Claret shower squeegee by Zibo is a modern take on an old classic.
Chaiyut Piypetch of the Propagandist Company of Thailand has taken the plain old sink stopper and turned it into a comical cry called "Help."
Two gripping bath encounters: a foot-shaped bath mat uses suction cups to create safe patches in the tub, and poking a towel into this cross-cut plug keeps it high and dry.
56 a way of life
bath as room 57

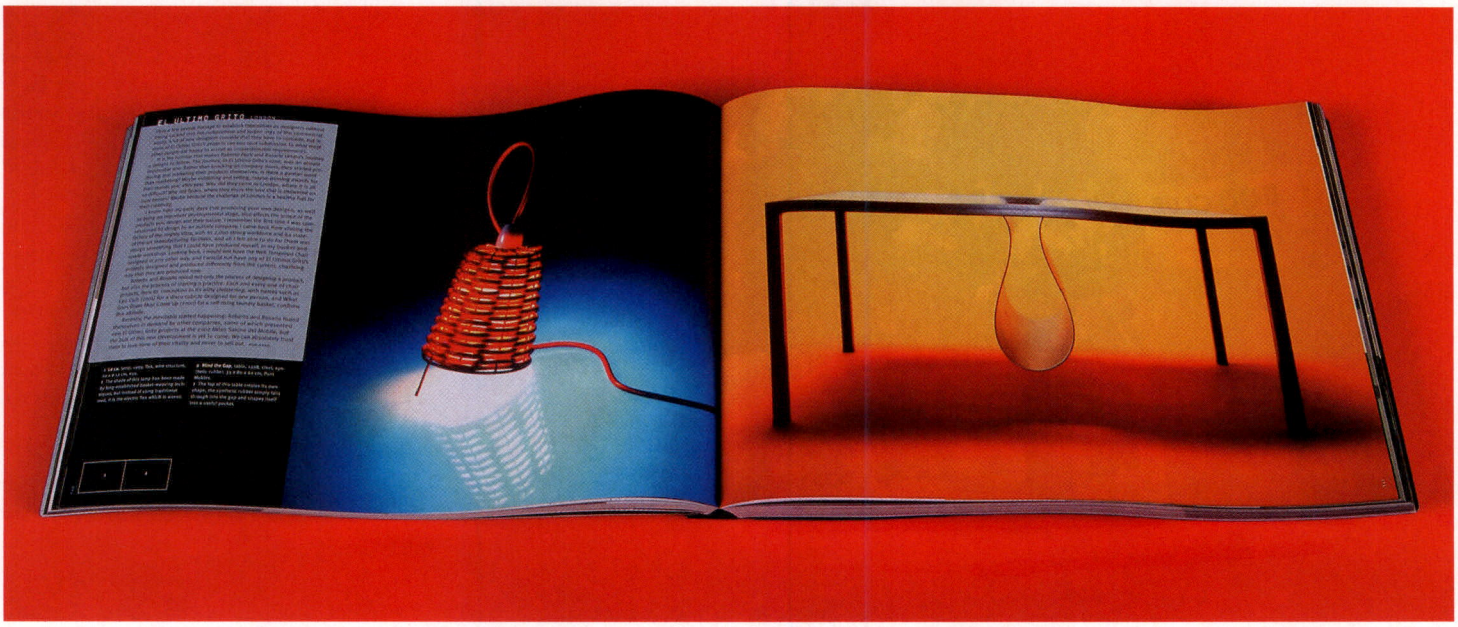
and people working in all kinds of motion graphics are interested in books. People just feel comfortable with them, they can pause and reflect while holding them."

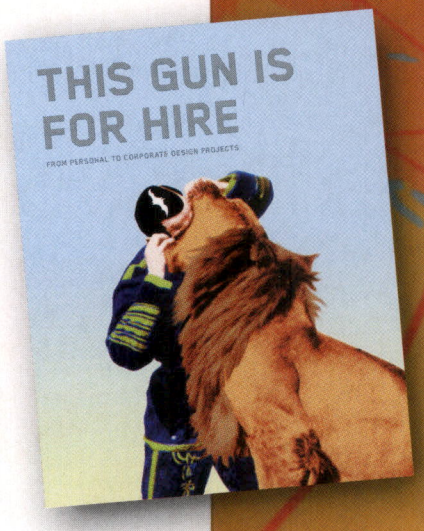
Robert Klanten has a theory, "The Internet has liberated the media 'book' in the same way painting was liberated by the camera from the demands of delivering naturalistic reproductions of the world. In the same way, but on a smaller scale we do see something like this happening to books."

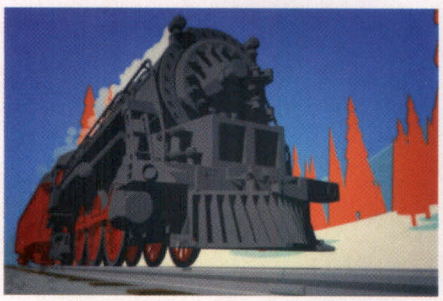
It's an exciting time for book designers, as Jamie Camplin points out, "We are still only at the very beginning of the digital age. Before that we have hundreds of years of print." Camplin goes on to point out that, although still in its infancy, digital production has matured to the point where the technology is being mastered rather than explored, and with this creativity can begin to flourish.

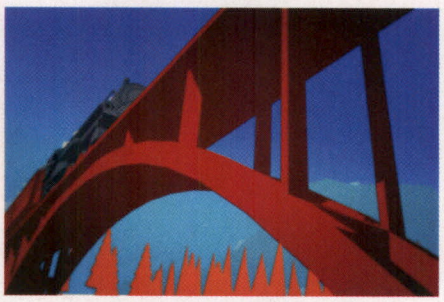
Books will be with us for some time in one form or another. Robert Klanten's remark sums up the situation: "To a lot of people books are associated with truth, even more so in a digital world." ca-p

With a cover made of steel, and stunning design throughout, Phaidon's *Spoon* is a showcase of truly inspirational product design.









DISCO ROUT

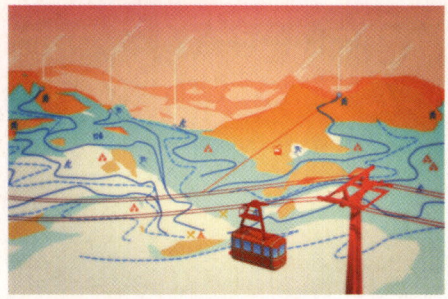
CLIENT: Ghostly International Music, Ann Arbor, Michigan, USA.

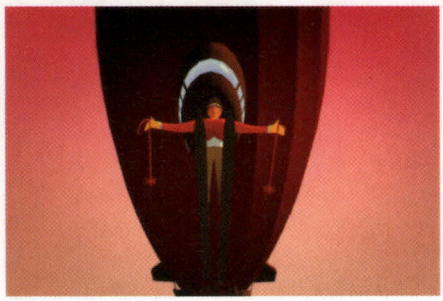
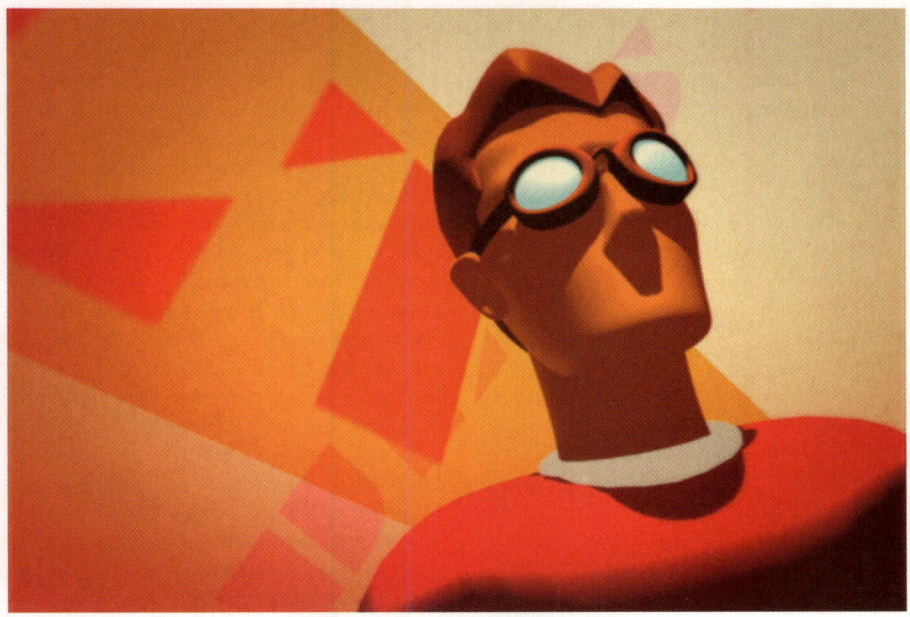
BRIEF: "The record label Ghostly International asked us to do a music video for the track 'Disco Rout' by the band Legowelt."

CONCEPT: "To try and make a 3D piece which had the flat look of poster art. We really wanted to do something inspired by the Swiss and French tourism posters and adverts from the 1930s so this video seemed like a good opportunity."

SOLUTION: "It was our first work that was created entirely on Maya running on a Macintosh platform. It took us six months to finish it. The video is really a motion graphics piece in the sense that it is completely inspired by illustrations. You could take many stills from the spot and they would look just as good as posters: It's moving design."

LESSON: "Creating a music video piece that everybody likes and feels happy about is hard work."



Inside information

Die Gestalten Verlag is a leading publisher of contemporary art and design books. Its new title *This Gun is for Hire* is revealed on these pages and introduced here by editor Sophie Lovell…

Is contemporary corporate design dull and full of compromise? Do designers and illustrators approach commercial projects in a different way to how they approach private ones? Is the work that designers do for themselves 'better', more 'free', more imaginative than the work they produce for their clients?

These were the sorts of questions that inspired this book. It is a select compilation of personal, cultural and corporate projects from some of the world's leading young designers. The designers talk us through the joys and sorrows, pitfalls and crowning moments, learning curves and tricky client negotiations that are all part and parcel of their job. It also examines some of the main issues that confront designers in the realisation of their work and how they define, segregate, rationalise or integrate their corporate, cultural and private projects.

This book is by no means to be taken as a definitive survey or a theoretical treatise on contemporary design practices – it is intended more as an encouragement to both designers and their clients. The more these boundaries between corporate and private work blur, in a creative sense, the less reason there is for compromise. More than ever before, designers have the freedom to experiment and push their own creative potential. Further, the work featured here shows that, far from being dull and boring, corporate design can be adventurous, ground-breaking, radical and even daring. Designers should not be afraid of channelling more of what they are capable of producing into commercial work – many clients are far more open to aesthetic challenges than some designers seem to realise or even want to accept. The message is: Go for it!

See the full range of Die Gestalten products at **[w]** www.die-gestalten.de. Contact **[e]** verlag@die-gestalten.de or **[e]** ukenquiries@die-gestalten.de.

JONATHAN BARNBROOK

LOCATION: London, UK

PROFILE: Jonathan Barnbrook graduated in 1990 after studying at St. Martins College and the Royal College in London. He then established his own studio in London's Soho. "When I left college in 1990 I worked on my own for five years before taking on extra help. During college I worked as in intern at David Davies and Why Not Associates. Why Not was a good experience: they made me feel free in my work and really valued what I did. They made me feel confident enough for me to start on my own when I left college. David Davies was a very fashionable design company in the 80s – I was a little in awe of the place but I think I didn't really fit in. It was good working with David Davies to see what I was not: I am far too intense, far too motivated by trying to change the world through design to work in a company that was about doing just 'nice' work."

MISSION: "I think that what we do is still pure and I think we do stuff that is original: Other people copy us – we don't copy other people. We are not prima donnas: design is about good communication on all levels, not just in the final piece of work. I think the individuality in our work comes from our serious intent, intelligence and the fact we have something to say – many don't. Our philosophy is: not to be too concerned about taking on jobs for money; to do the best work possible and to try and be careful who we work with. Also to try and do work that is experimental and to tell the truth. I think many people in design have forgotten these last two things."

CLIENTS: "Adbusters, Booth-Clibborn Editions, Mori Art Museum, Émigré and ourselves – about 40% of our work is self-generated. like personal exhibitions or our own fonts."

ROPPONGI HILLS

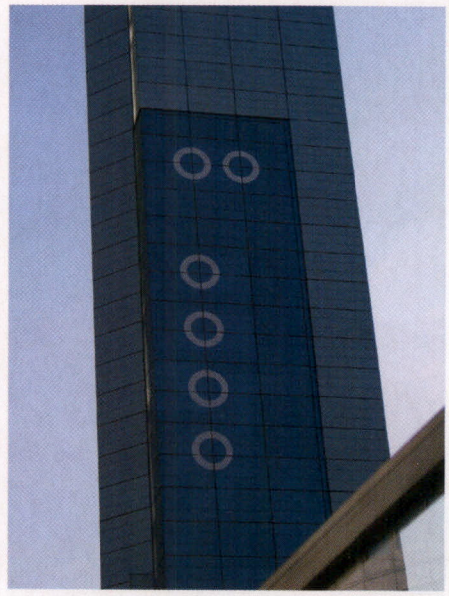
CLIENT: Roppongi Hills / Mori Arts Center, Tokyo, Japan

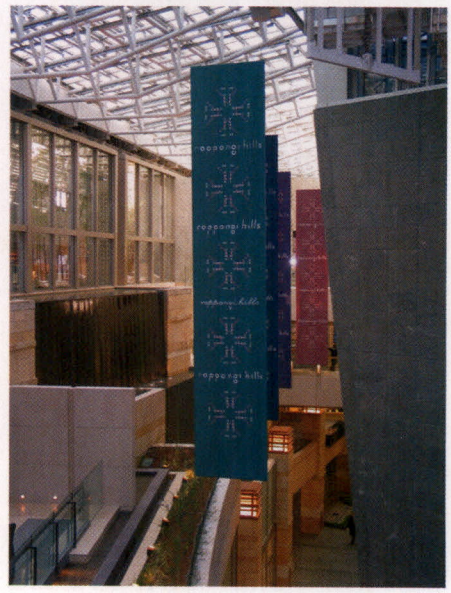
BRIEF: Competition to design a new identity for the Roppongi Hills complex and subsequently to form the accompanying look for the Mori Arts Center.

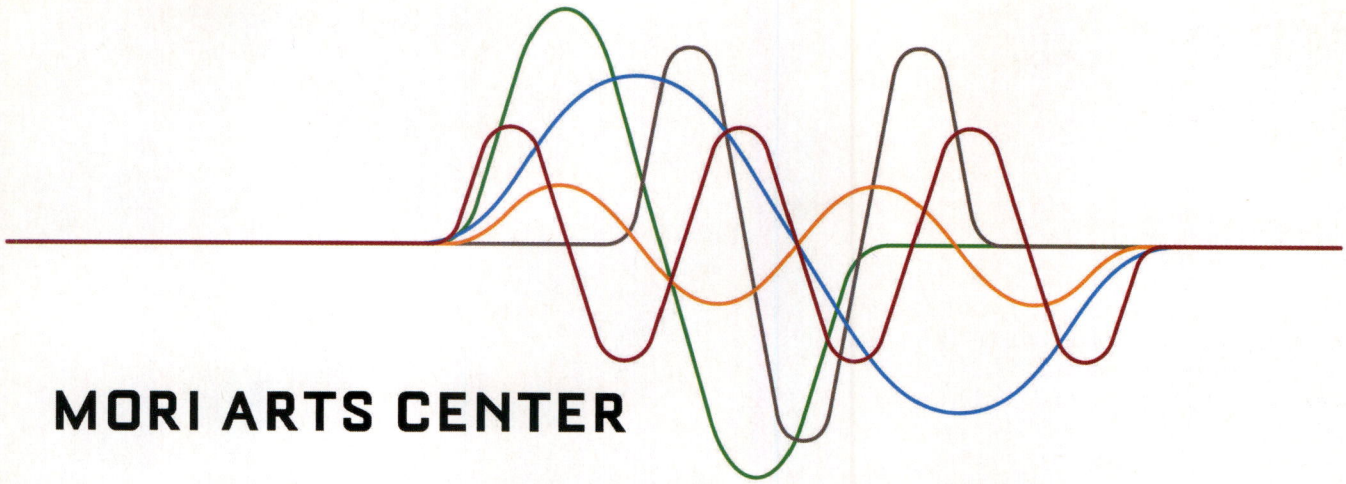
CONCEPT: "Because of the scale of the project, we were aware from the start that other designers would be using the identity. The idea was to create something that was flexible and open ended. The literal meaning of the Japanese characters representing Roppongi Hills means 'six trees'. Six trees were found at the entrance to the building and six circular forms presented themselves in the word 'Roppongi'. For the Mori Arts Center, to get away from the idea that art is purely visual, we created a series of logos based on the kind of waves found in scientific representations of light and sound. These waves represented different faculties of the centre and had to work both on their own and as part of a larger integrated identity."

SOLUTION: "We produced both identities and developed three new fonts in the process." then went on to do exhibition catalogues, packaging, banners, posters, leaflets and the design of the Mori website.

LESSON: "One of the most surprising and exciting aspects was the acceptance of our ideas by a large commercial group. Previous experience suggested that they would be conservative and have already formalised the approach they wanted. It is a credit to the people involved there that from the start they were open and actively seeking an alternative approach. One of the most exciting aspects of the job was winning the pitch. We are a small studio...and were up against many large and experienced corporate design companies. It was a great moment to have our radical and novel idea accepted...[which] challenged the predominantly modernist, 'one size fits all' approach to identity design."







MORI ARTS CENTER

MORI ART MUSEUM

MORI ARTS CENTER

TOKYO SKY DECK

MORI ARTS CENTER

ROPPONGI HILLS CLUB

MORI ARTS CENTER

TOKYO CITY VIEW

MORI ARTS CENTER

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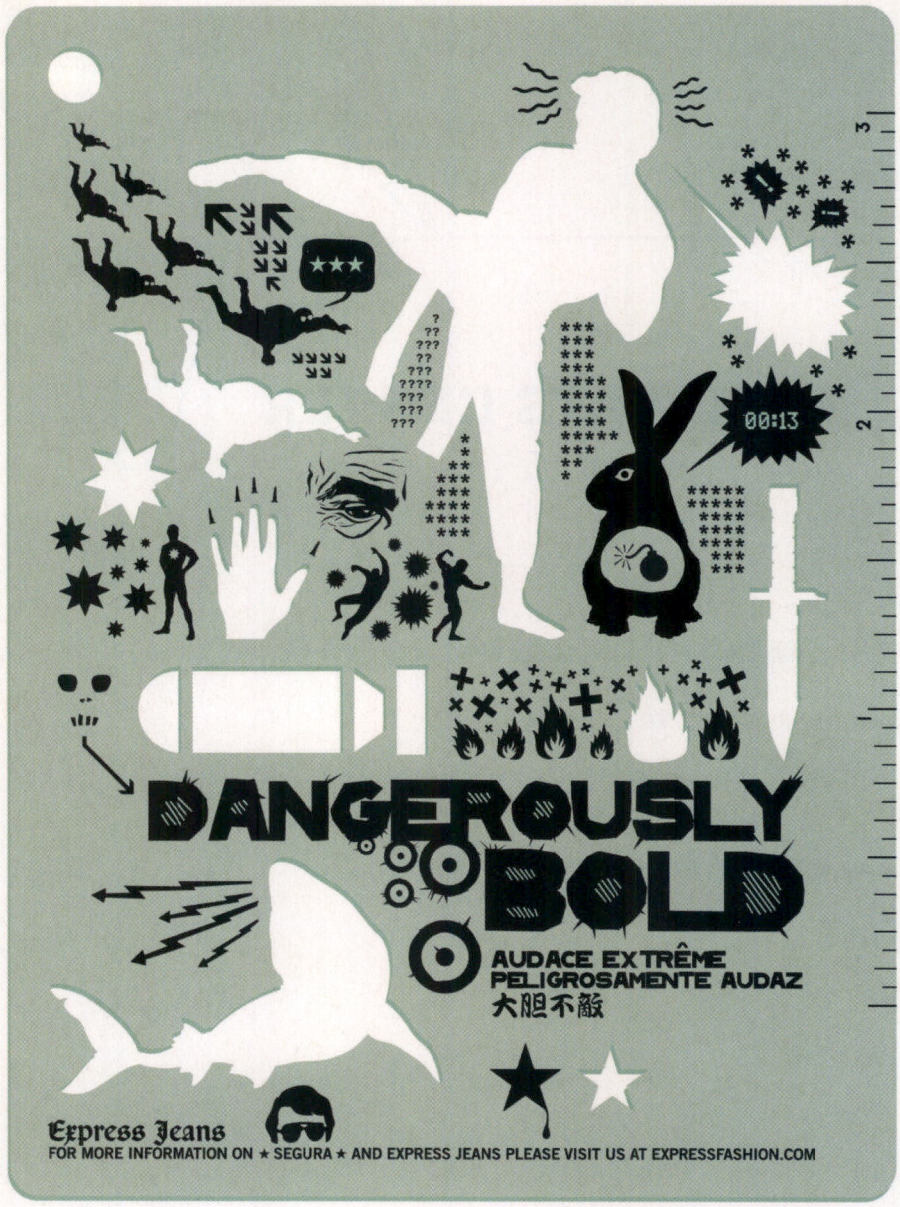
SEGURA INC.

PROFILE: Carlos Segura was born in Santiago, Cuba and moved to the United States in 1965 at the age of nine. He is completely self-taught as a designer: starting with promotional material for his own band as a teenager, then getting a job as a production artist and going on to work for various ad agencies (Marsteller, Foote Cone & Belding, Young & Rubicam, Ketchum, DDB Needham, BBDO, etc.). Finding that he was not happy creatively, he quit to found Segura Inc. in 1991. The firm is multi-faceted and has various branches: Segura Inc. covers design, advertising, branding, corporate identity and print collateral; Segura Interactive is the web and new media firm division of Segura Inc.; (T-26), the digital type foundry, focuses on the creation, distribution and sale of original typefaces; Thickface is an independent record label and 5inch is an online outlet for pre-designed CDRs.

MISSION: Despite its wide range of activities, Segura Inc. is a company of only eight full-time members: "We blend as much 'fine art' into 'commercial art' as possible, while believing that 'communication that doesn't take a chance, doesn't stand a chance'. Graphic design, print advertising, logos, catalogues, annual reports, brochures, corporate identities, posters and new media are not the only things we do, but they are some of the things we do best. Whatever the medium, we create marketing messages that people notice and respond to with a distinctive sense of style and simplicity that stands the test of time."

CLIENTS: Corbis, The Alternative Pick, Q101 Radio, Swatch, The Wall Street Journal, T26 Type Foundry, 5inch.com



DANGEROUSLY BOLD

CLIENT: Express Jeans, USA

BRIEF: "As part of an ongoing campaign by Express Jeans, Express commissioned designers from all over the world to develop their jeans tags."

CONCEPT: "To create tags for the jeans as useful objects. (this was our own concept). We were given permission to do whatever we wanted, so long as we used the phrase 'dangerously bold'."

SOLUTION: The three solutions we came up with were; the 'silk-screen / stitched' ipod / phone / camera case; the 'template' and the 'wallet' tags, all of which act as the jeans tag, but can then be removed and have their own individual uses."

LESSON: "That taking a chance CAN pay off. We were the only firm to present (and sell) tags as objects (as opposed to standard printed ones that are simply removed and discarded). The tags remain in the hands of the customer as useful items long after the purchase; keeping the brand in their lives."

DANGEROUSLY
BOLD

EXPRESS
DANGEROUSLY
BOLD

Exclusive book offer

Save ten per cent on the brand new title from Die Gestalten Verlag, *This Gun is for Hire*...

Over the last six pages we've brought you a sampler of the brand new designer-orientated title from Die Gestalten Verlag, *This Gun is for Hire*. The book takes an in-depth look at the challenge of turning personal, expressive work into viable commercial projects.

Full of inspiration and ideas from the world's best designers and studios including Attik, Jon Barnbrook, Hansen Ho and Chocolate Skateboard, the title is essential for anyone wanting to translate their creativity into a career. It's perfect for students, and anyone wanting to get into the world of commercial design.

We've teamed up with DGV to bring you ten percent off the RRP of the book, and you can get your hands on it for only £25*. To take advantage of this offer, see the details below.

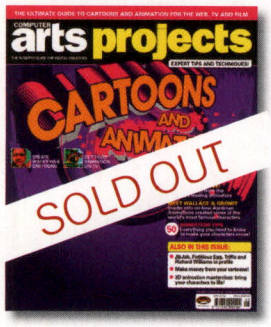
Offer details

To claim your ten percent discount, call the following number quoting the code TGIFH/CA

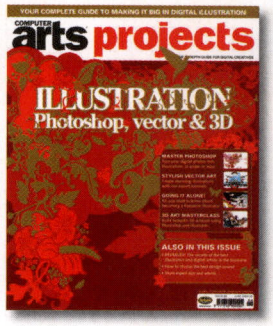
01235 465500 *P&P not included.

BACK ISSUES

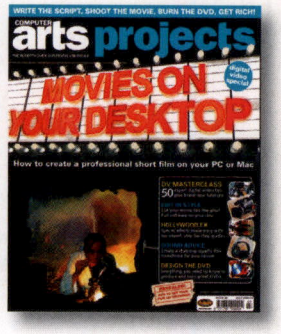
Computer arts projects



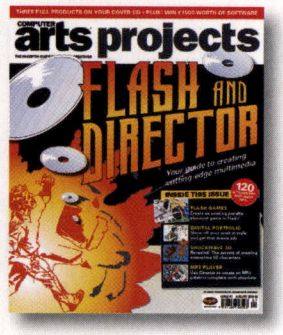
Issue 58: Cartoons and Animations
Code COSB0058
For the Web: JibJab guide to interactive cut-out animation; Michele Garneau teaches *Toon Boom Studio*. For TV: Fictitious Egg makes *Flash* animations; Aardman-style stop animation; Triffic Films expresses emotions. For film: 3D facial animation; *Cinema 4D* character creation. Plus: 50 top tips.
CD *Plastic Animation Paper* full app, *iStopMotion*, *Toon Boom* demos.



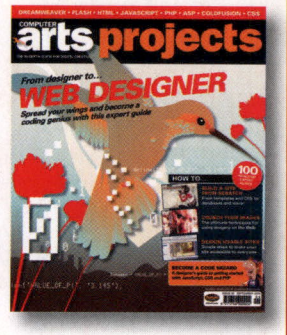
Issue 59: Illustration
Code COSB0059
Improve your illustration skills with our tutorials. In *Photoshop*, discover the secrets of abstract portraiture and the techniques behind Jason Cook's photo-montages. In our vector section, Identikal combines vectors and pixels, The Boy Fitz Hammond teaches character creation, and LaGraphica.com turns digital photos into vector illos. In 3D, create an abstract image and a pinball machine. Plus, tips and career advice on being a successful illustrator.
CD 50 Digital Vision illustrations, *SymmetryWorks 3.11* demo & more.



Issue 60: Movies on your desktop
Code COSB0060
Create a professional short film on your PC or Mac by following our complete project. Australian-based filmmaker Christopher Kenworthy shows you the secrets of storyboading and pre-vis, gives you 50 filming tips, explains how to edit your footage in *Avid Free DV* and lay down your sound. He also shares his knowledge of creating stunning special effects and compositing in *After Effects*, and making your titles work. Output and DVD authoring is also covered.
CD *Avid Free DV* full application, and 360MB of takes, footage and effects.



Issue 61: Flash and Director
Code COSB0061
Create cutting-edge multimedia with our complete guide to using *Flash* and *Director*. Follow our *Flash* tutorials to designing a digital portfolio, building a penalty shootout game, creating an online community, and building customisable interface elements. In *Director*, learn how to use Shockwave 3D to control a 3D character, combine DVD with HTML pages, and create an MP3 jukebox. Plus: 60 ActionScript tips, 60 Lingo tips, and the BBC's Virtual Replay service.
CD *mdm Studio Home Edition* full app, *Woof* and Bigshot *Flash* movies.



Issue 62: Web design
Code COSB0062
Become a Web designer by following our ten tutorials: First steps in Web design with *Dreamweaver*, how to maintain your site, introductions to JavaScript, PHP and CSS, using PHP and *ColdFusion* to create data-driven sites, making your sites accessible for everyone, optimising your images for the Web, building 360-degree panoramas in *Stitcher*, and creating an interactive 3D TV in *WireFusion*. Plus, a closer look at WEFAIL, Pixelsurgeon, Plum Digital Media and Loworks.
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Computer arts

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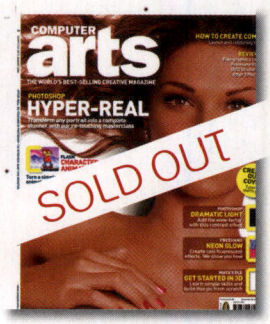

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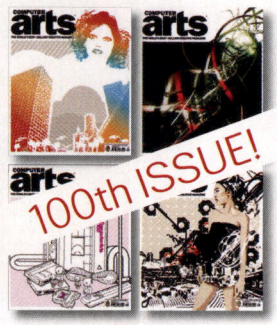

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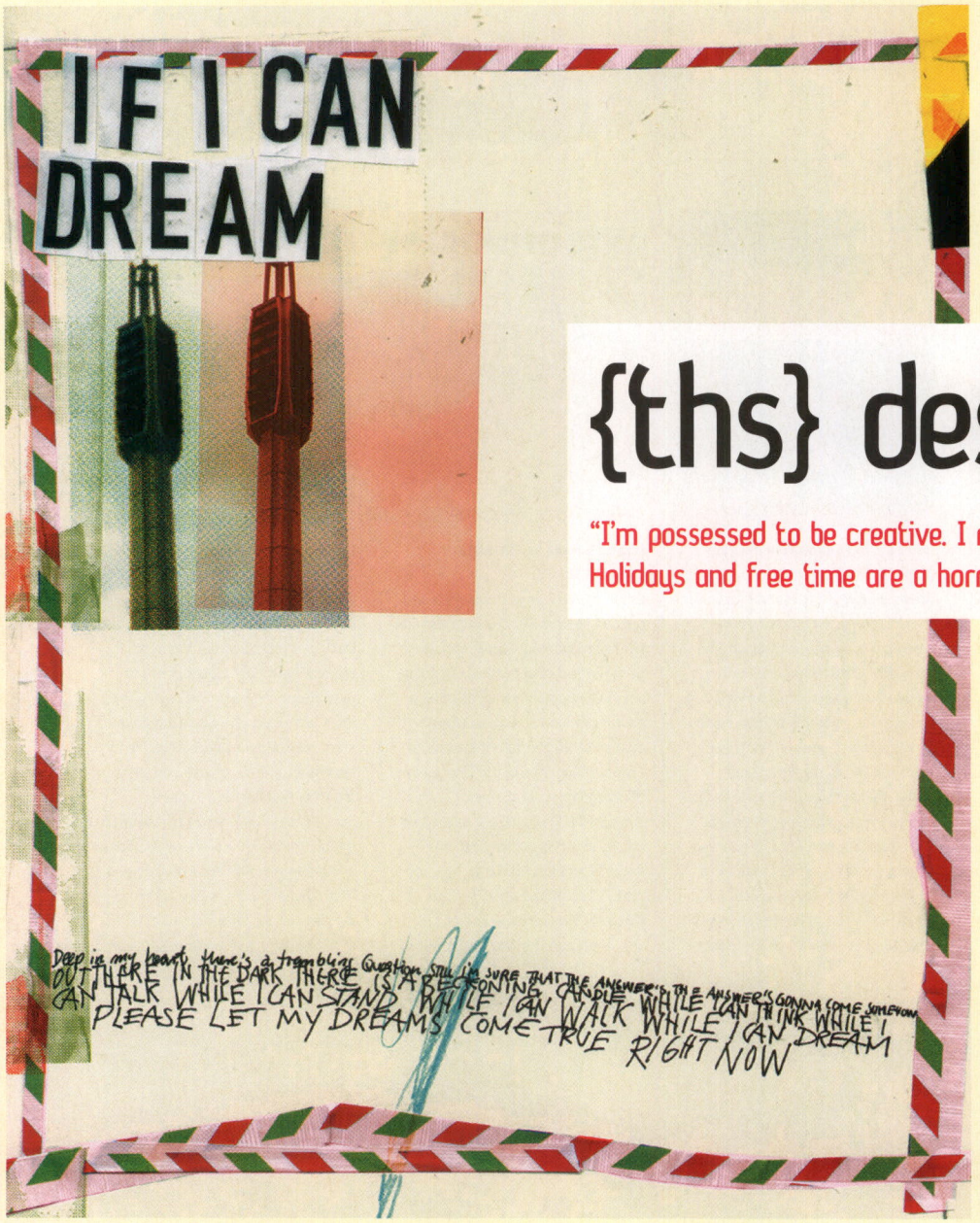
All back issues cost £6. Postage free in UK. Add £1 per issue for European orders. Add £3 per issue for the rest of the world.

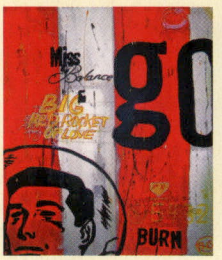
"*Beast* magazine was born on 8 July 2001 for reasons of frustration," says Thomas. The project gave him and his collaborators a chance to flex their creative muscles. Distributed free in PDF form, Thomas is now putting the finishing touches to a compendium of the 12 issues.


IF I CAN
DREAM
Deep in my heart there's a trembling question still I'm sure that the answer's the answer's gonna come someday
OUT THERE IN THE DARK THERE IS A BECKONING CANDLE WHILE I CAN THINK WHILE
CAN TALK WHILE I CAN STAND WHILE I CAN WALK WHILE I CAN DREAM
PLEASE LET MY DREAMS COME TRUE
RIGHT NOW

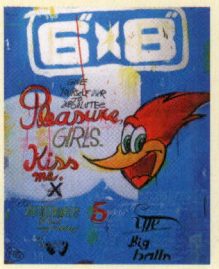
Splash screen of the Mädchen und Jongens Website at [w] www.mundj.de, one of the largest ad agencies in Germany. Thomas was given an almost clean slate to produce whatever he liked for the site.

{ths} design

"I'm possessed to be creative. I really get in a bad mood if I can't work. Holidays and free time are a horror for me." Thomas Schostok, design mad.



"In the end, everything is art. I don't see any boundaries between my projects." Thomas has been steadily exploring the possibilities of 'proper' art for some time. This work, Big Red Rocket of Love, is one of the results.



"I saw that art was the logical continuation of graphic design for me. Graphic design was too constrictive for me," says Thomas, a prolific artist who frequently exhibits his work.

"Style must grow. If it doesn't grow, you're dead," proclaims Thomas Schostok, the prolific talent behind Germany-based {ths} design and its astoundingly cool offspring, *Beast* magazine.

With his endeavours now spanning typography, print, Web and art, Thomas shows no sign of taking his foot off the creative accelerator pedal. "I don't make plans for the future, only present time counts," he says. "I see myself more like an entertainer than an artist. I like to entertain people."

Thomas had humble beginnings. "I started my career as a salesman for bathroom tiles," he recalls. "It was very boring." Casting around for alternatives, Thomas remembered his love of the family Commodore 64: "I painted some dull pictures with that computer," he explains. "I think that was the primer that got me into design. So it had to be something to do with computers."

Following this insight and eschewing formal qualifications, in 1990 Thomas took a trainee position with a design firm in his home town, Essen. He never studied art or design in college, feeling this to be unnecessary and preferring to train 'on the job'. No stranger to controversy, he adds: "To study design is to be brainwashed."

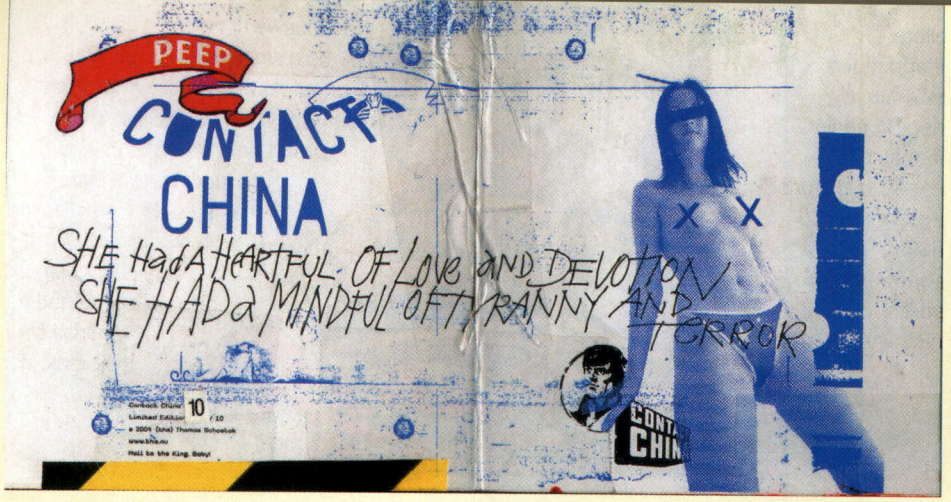
After what seemed like a long time working his way up the ladder, Thomas had begun to attract some attention: "I can't remember ever sending out any self-promotion to get more clients," he says. "It just happened."

In 1998 this process was well enough advanced for Thomas to set up {ths} design. About the same time, he was approached to art-direct a new sports magazine for disabled people. The team was tiny and lacking experience but they more than made up for that with attitude. It was the opportunity he had been looking for.

Outrun

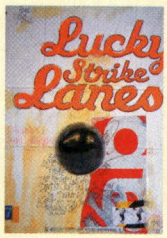
"Most people expected a disabled person's magazine to have a greyish layout with some green lines and Helvetica as base font, and (of course) be printed on recycled paper." If this was what anyone hoped for, they were about to be disappointed: "*Outrun* was different. It had an 'experimental', very typographic, trashy design. And it was printed on excellent paper in full colour."

During his 11-issue stint on *Outrun*, Thomas continued to experiment with type, layout and design. He recalls only one letter of complaint: "The reader

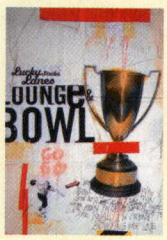


Devised as a way of escaping the tyranny of the computer, Thomas' glue books are an elevated form of sketch book, often stretching to hundreds of pages. Only ten were made, and *Contact China* is one of the few which Thomas produced for sale.

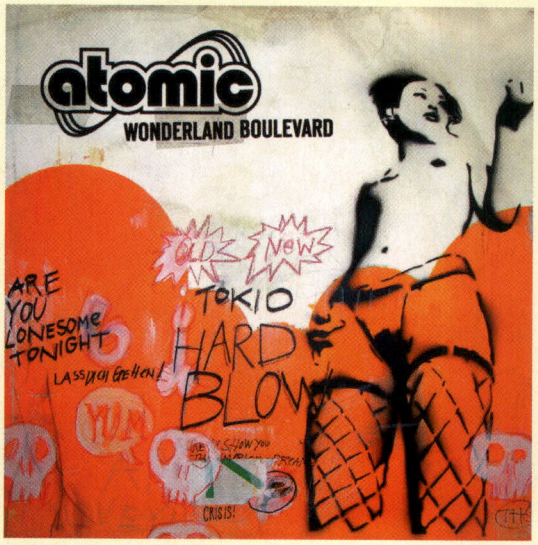
Thomas worked on 'The BEAST' in the evenings and during other free moments. In order to conjure up the right mood, he drank malt beer and listened to Elvis music.



Poster design on cardboard for Lucky Strike Lanes Bowling, USA. "It was art," Thomas explains. "And besides the bowling elements, I was free to do what I wanted."



"Trash urban warfare porn dirt style pop"



This CD cover for the german band Atomic shows off the urban trash ethic Thomas has been developing. "Trash urban warfare porn dirt style pop," to be precise.

Was SIE SCHON immer über die PARALYMPICS 2000 WISSEN WOLLEN
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A page from *Outrun* magazine, the place where Thomas began to experiment with type and layout, learning lessons he would later apply to his commercial work but also to *Beast*.

didn't like the layout, but he was about 76 years old and had problems reading the text." Most of the feedback was very positive.

Positive or not, the aims of the publisher and art director were starting to diverge, readability became a priority: "*Outrun* grew and grew in the way it got designed and maybe it did become a beast, out of control. I felt that it would be better to stop the work on it." Thomas sounds almost forlorn when he adds: "I never felt that it got unreadable."

The Beast is born

By 2001, {ths} had established a good reputation and was pulling in work from interesting clients. Even huge American companies such as Lucky Strike Bowling commissioned a collection of collaged print works, a job which was "more like art than design", according to Thomas. "Besides some bowling elements that had to appear on the artworks, I was free to do what I wanted." It's this type of work that Thomas revels in and which produces his strongest output.

But while some clients were happy to give {ths} free rein, others were not. In a way this was a good thing because thanks to the resulting frustration: "*Beast* magazine was born on 8 July 2001." *Beast*, which appeared periodically as a PDF magazine gave Thomas and the title's contributors a chance to really explore the style which he now describes as: "Trash urban warfare porn dirt style pop."

Currently working on the long-awaited *Beast* book, Thomas reflects on the late night production process of the original: "I think it's important to get in the right mood if you want to be creative." No problem: "I drank malt beer and listened to music from Elvis concerts to get into the right mood." For Thomas, "Design was always a passion not a job."

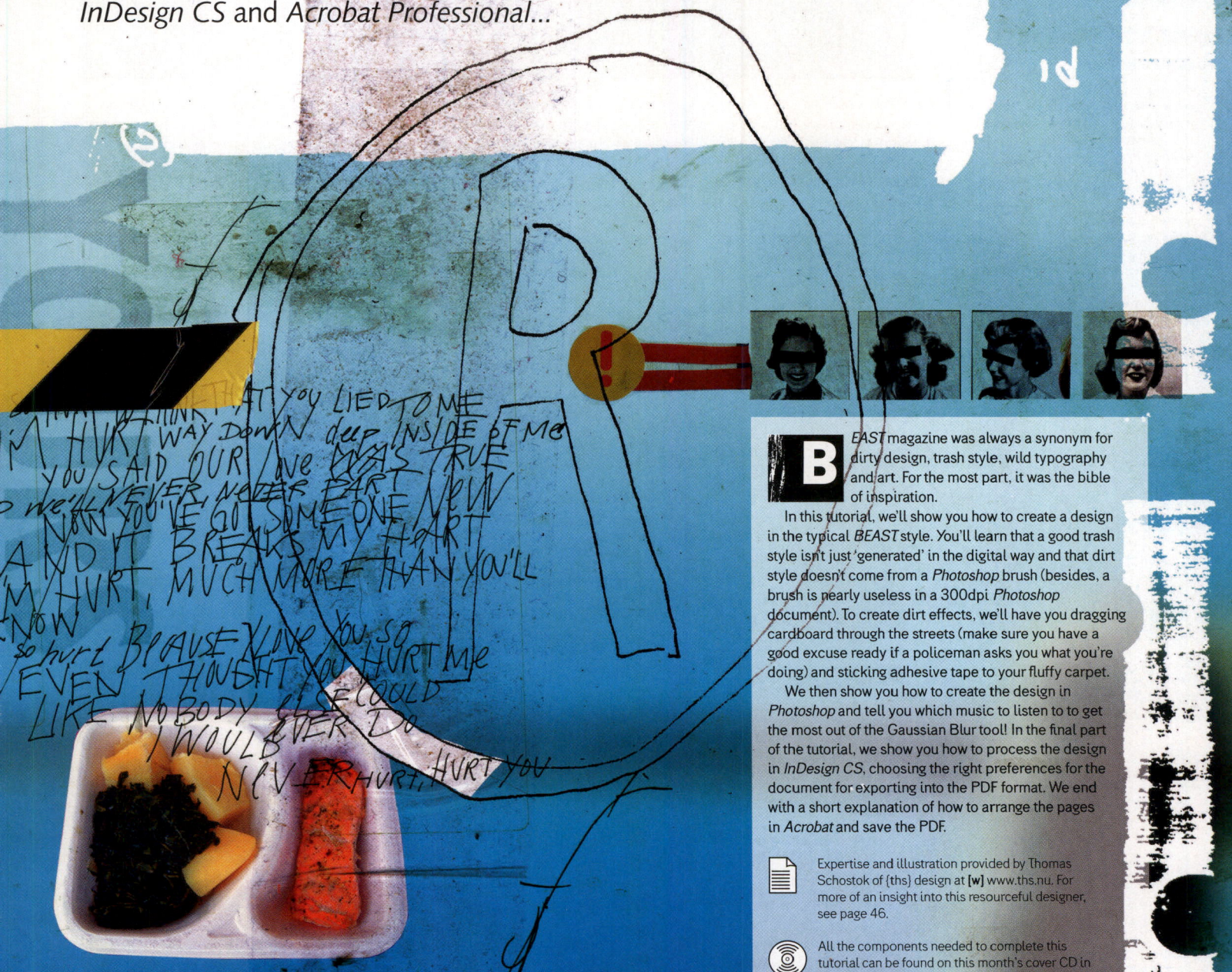
Whichever way you slice it, {ths} has produced some stunning and original work, both commercial and personal, and Thomas is continually broadening his palette. Together with Stefan Claudius, he has recently launched Cape-Arcona.com type foundry. Whatever the medium though, the underlying philosophy remains as robust as ever: "You can't become a graphic designer. You are a designer or you are not. The question is, do you have IT?" ca-p

To see more of Thomas' work and contact {ths} design, visit **[w]** www.ths.nu. The Cape-Arcona type foundry can be found at **[w]** www.cape-arcona.com.

tHe
BEaST
WARNING

Creating a dirty magazine

{ths} design reveals how it went about creating the legendary *BEAST* PDF magazine in a trashy, dirty style using *Photoshop CS*, *InDesign CS* and *Acrobat Professional*...


I'M SO HURT TO THINK THAT YOU LIED TO ME
I'M HURT WAY DOWN deep INSIDE OF ME
YOU SAID OUR love WAS TRUE
NOW YOU'VE GOT SOMEONE NEW
AND IT BREAKS MY HART
I'M HURT, MUCH MORE THAN YOU'LL
so hurt BECAUSE I love YOU SO
EVEN I THOUGHT YOU HURT ME
LIKE NOBODY ELSE COULD
I WOULD NEVER DO
NEVER HURT HURT YOU

BEAST magazine was always a synonym for dirty design, trash style, wild typography and art. For the most part, it was the bible of inspiration.

In this tutorial, we'll show you how to create a design in the typical *BEAST* style. You'll learn that a good trash style isn't just 'generated' in the digital way and that dirt style doesn't come from a *Photoshop* brush (besides, a brush is nearly useless in a 300dpi *Photoshop* document). To create dirt effects, we'll have you dragging cardboard through the streets (make sure you have a good excuse ready if a policeman asks you what you're doing) and sticking adhesive tape to your fluffy carpet.

We then show you how to create the design in *Photoshop* and tell you which music to listen to to get the most out of the Gaussian Blur tool! In the final part of the tutorial, we show you how to process the design in *InDesign CS*, choosing the right preferences for the document for exporting into the PDF format. We end with a short explanation of how to arrange the pages in *Acrobat* and save the PDF.

Expertise and illustration provided by Thomas Schostok of {ths} design at **[w]** www.ths.nu. For more of an insight into this resourceful designer, see page 46.

All the components needed to complete this tutorial can be found on this month's cover CD in the Software\Tutorials\Tutorial files\Tutorial files\All\BEAST PDF folder.

Part 1: Getting into character

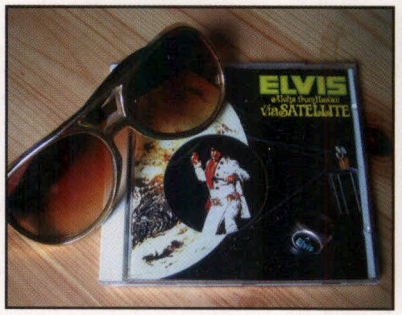
Start by preparing and scanning your visual elements...

How many dots per inch?

In the first couple of issues of *BEAST* magazine, 72dpi PDFs were used. In later issues, the resolution was increased to 96dpi, and subsequently 100dpi. Small details in the picture are displayed much better at higher resolutions, so try to use a resolution of between 96 and 100dpi.

Name that layer

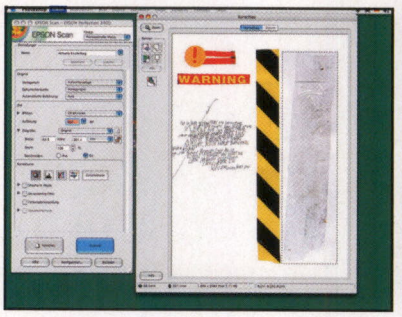
Photoshop documents can easily end up having a huge amount of different layers, so it's important that you give every new layer a clear name. This helps you to find a layer easily when you want to make changes to it. A good tip for selecting a layer without clicking the desired layer in the Layers palette is to hold your mouse pointer over a photo in your *Photoshop* document and click with the right mouse button (or Ctrl-click). A pop-up will appear and show you every layer below the mouse pointer. You can then choose the desired layer easily.



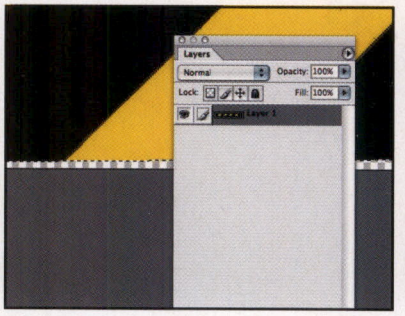
1 You need three things to create a *BEAST*-like design: Elvis sunglasses, an Elvis ring and the CD live concert from 1973: *Elvis: Aloha from Hawaii*. Put on the sunglasses and the ring and turn on the CD. You'll get different results by wearing an Elvis jump-suit or fake sideburns.

2 Now you need some real trash. Get a white piece of paper and some adhesive tape. Cut a 20cm long piece of the tape. Press the whole tape onto the wall or floor. The tape should then have a good portion of dirt stuck to it. Stick it on the piece of paper and put it aside for scanning later.

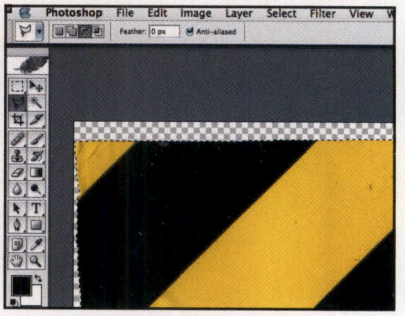
3 Find a piece of cardboard for a background trash/dirt effect. A piece of white corrugated board is best, because its bumpiness leads to more satisfying results. The cardboard is already dirty, but if you need some more trash, rub the white side of the cardboard on the street. Mind the traffic.



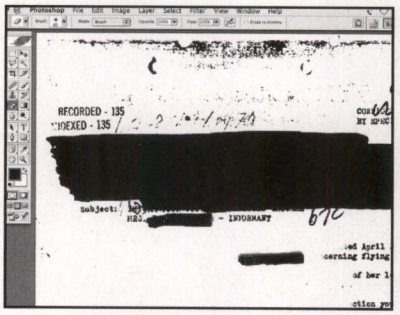
4 Now scan the material: the dirty tape, the cardboard and some handwritten lyrics from the Elvis song *Hurt*. We're also scanning some small elements found in magazines, a collection of ads from the 50s and some yellow-and-black adhesive tape. All pictures should be scanned at 300dpi RGB or, even better, CMYK, at 100 per cent in size.



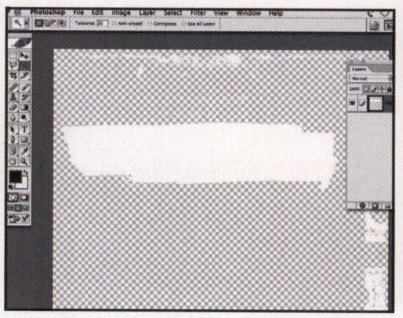
5 Open the scan of the yellow-and-black tape, then open the Layers palette (Window>Layers). You need to change the layer from having a background state to being a normal layer, so you can cut off areas to get a nice transparency. Do this by double-clicking on the Background layer of the document. When asked about a name, just click OK.



6 Now delete the white area around the tape by selecting the Polygon Lasso tool in the toolbar and clicking straight around the tape, until the entire tape is selected. Invert the selection (Select>Inverse) and cut it (Edit>Cut). Now you have a nice tape with a transparent background.



7 We need additional trash – this time, a page taken from an old facsimile machine. The good thing about a fax machine is that it reduces the resolution of the sheet and converts it into black-and-white. Scan it again at 300dpi in Grey mode. You just want to retain the dirt, so use the Eraser tool to remove the text. Leave the other black areas alone.



8 This trash needs to be white with a transparent background. Double-click on the current layer to convert it, as you did it with the yellow-and-black tape. Go to Image>Adjustments>Invert. You now have a black background and white trash effect. Click on the Magic Wand (W), set the Tolerance to 10, and switch off Anti-aliased and Contiguous. Click on the black background. Delete it with Edit>Cut.

9 We then chose an advertisment from the Ad*Access Website at **[w]** http://scriptorium.lib.duke.edu/adaccess/. It's a database full of advertising from the years 1911-1950. It's a good source if you like vintage graphics, and most of the material is copyright free. We chose an advertisement for soap, which contains some nice vintage portraits of girls.

Part 2: Working on the design

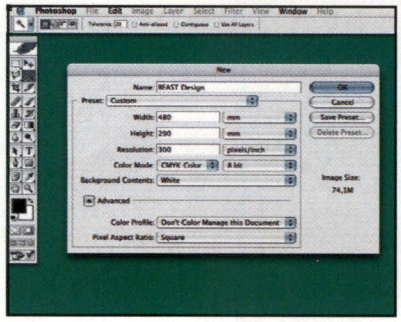
This section shows you how to put your 'trash' together in *Photoshop* to create a *BEAST*-like design...

CMYK or RGB?

PDF offers great possibilities for printing. If you create a design in RGB, export it as PDF, then print it out, the colours may differ drastically from what you see on screen. The end result would be a product of randomness. If you create a design for print, always use CMYK mode, so that you see the true colours of how they will be printed on a colour printer.

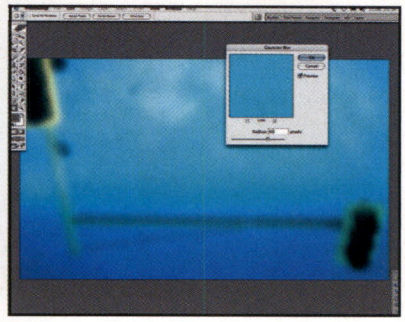
Exporting PDFs in Photoshop?

Don't do it! The PDF presets in *Photoshop* are limited and you don't have full control over the export. We create our *Photoshop* document at 300dpi resolution and place it into *InDesign* so that we have full control of the final resolution of the PDF file. As an example, if you have ten pages with a *Photoshop* file in *InDesign*, you can export them all at the same time into a PDF in any resolution you choose, even at pre-press quality (300dpi). To do all that in *Photoshop* would be too much work.

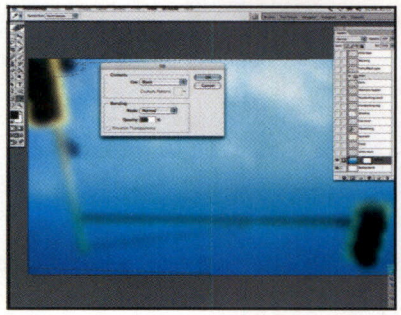


1 First, create a new document in *Photoshop* (File>New). Choose Width: 480, Height: 290, Resolution: 300, Colour Mode: CMYK. If you create an RGB image and convert it into a PDF later, the colours will be converted to CMYK automatically and will lose some subtlety; so if you work with print, always create documents in CMYK mode.

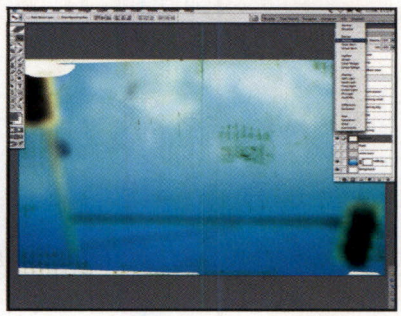
2 Open the TrafficLights.JPG from the cover CD. Select the whole picture and copy and paste it into your new *Photoshop* document. Rotate the picture because the focal point of the picture gives you a better base for design. Choose Edit> Transform>Rotate 180°. After rotating, resize the picture over the whole page (Edit>Free Transform).



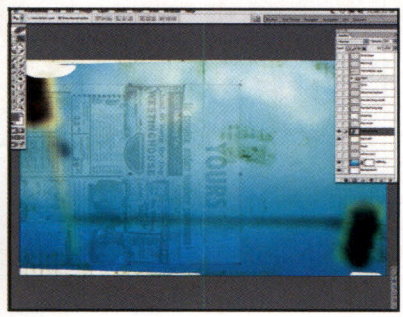
3 We want a more abstract picture that isn't too prominent, so let's blur it. Choose Filter>Blur>Gaussian Blur. Set the Radius to 60 pixels. Are you still listen to Elvis music? *My Way* is great music for blurring pictures!



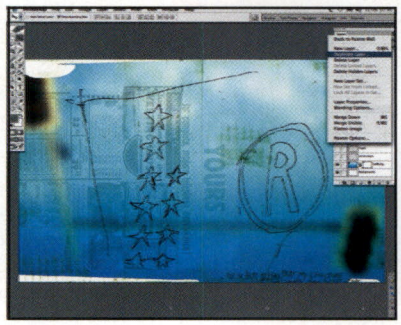
4 Introduce some white areas to give the picture a corroded look. Add a Layer Mask, by clicking 'Add layer mask' in the Layers palette. Use the Lasso tool to partially select areas. Fill the areas with black by using Edit>Fill. The areas won't be filled with black; instead the Layer Mask will make all areas that are black transparent.



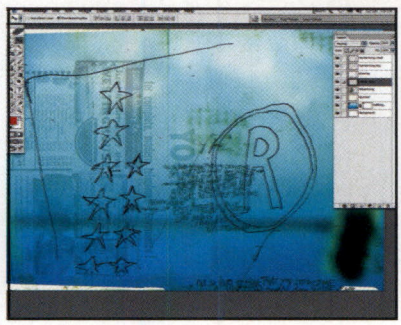
5 Now open the cardboard scan, copy and paste it into the design and resize it until it fits to the page size. Ensure that the new layer is above the traffic light picture layer. Click in the layer mode pop-up and choose Multiply. This multiplies the current layer with all other layers below. You should now have a nice dirt effect over the whole page.



6 Copy the Advertising.jpg scan from the cover CD, and paste it into the document. Resize the picture by using Edit>Free Transform, holding the Shift key to transform it proportionally. Rotate it 90-degrees clockwise with Edit>Transform 90° CW. Again, set the layer mode to Multiply, but this time set the Opacity to 10 per cent.



7 Next, copy and paste the Drawing.tif into your document. Again, use the Multiply mode on both layers. Then select the layer with the hand-drawn lyrics: HandwritingBig.jpg. We want to use that picture again, smaller, so select the layer, click the layer options and select Duplicate Layer. Do this quickly by pressing Cmnd+J /Ctrl+J.



8 Resize the 'Handwriting big' layer with Edit>Free Transform and place it between the stars and the big R. Call it: Handwriting small. For more contrast in the artwork, turn the background of the stars white. Select New Layer in the layer options then select the layer and move it under the 'drawing' layer. Name that layer: white stars.

9 Select the Polygonal Lasso tool. Click the mouse on each corner of one of the stars. You don't have to be exact. In the star-like selection, click Edit>Fill, select White as the fill colour and click OK. Do that with every star except for a couple. Also, on the same 'white stars' layer, fill a small area of the circle around the big hand-drawn R.

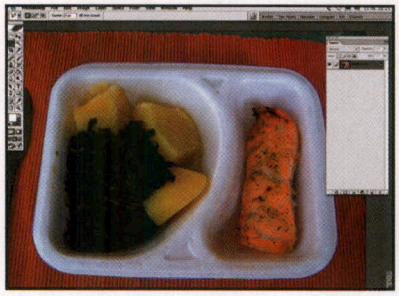
Working on the design continued...

Small type

Small point sizes in *Photoshop* (let's say below 9 point depending of the font you use) are always difficult to read on a 96dpi PDF. With *BEAST* magazine the design was often created in *Photoshop* and then placed into *InDesign*, where small typography was added. Since the text is then converted to vectors, it's resolution independent and can be read easily when you view the PDF. If you export to PDF from *InDesign*, don't forget to add the Embed Fonts option, or the font won't display correctly on the user's screen.

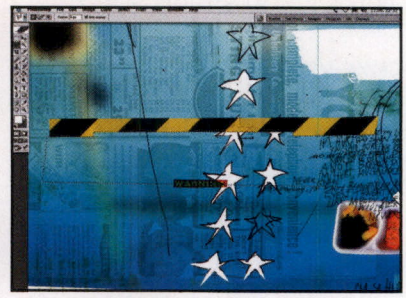
Let the music play

Always listen to your favourite music if you want to get a good design. It sounds ridiculous, but it's the most important thing when creating an artwork or a design. You have to get into a good mood if you want to create a good design. For *BEAST* magazine, the entire works of Elvis Presley and Barry White were played during the creative process.



10 The artwork would benefit from some food, so open the file Food.jpg. You need to copy the food into your document, but before that, you should delete the background of the picture so that only the dish remains. Select the Polygon Lasso tool from the toolbar. Click around the dish, so that the entire thing is selected. Copy and paste the image into your main document.

11 Resize the food with Edit>Freeform. Then move the layer in the Layers palette down to 'bg trash', so that the dirt effect overlays the food. Now add a bunch of smaller pictures to make the design richer and more varied. First, copy the FaxError.psd file from the cover CD and paste it into your main document, moving the layer just above the 'white stars' layer. Open AttentionButton.jpg and Warning.jpg and paste them into the document. Do the same with the YellowBlackTape.psd file.

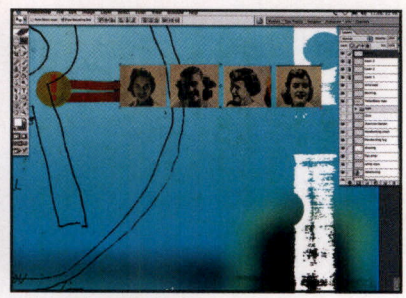


12 Select the Yellow/Black tape layer. It's a nice tape, but it's too thick for our design. Select the Polygon Lasso tool again and select half of the tape from down the middle line. After selection, go to Edit>Cut and delete the selected part. Deselect the selection (Deselect>Selection) and set the Opacity of the Yellow/Black tape layer to 90 per cent. That will make the tape look more realistic.

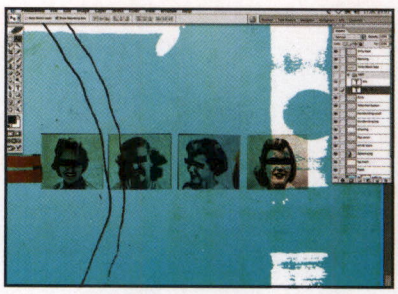
13 A bit more dirt is needed in the illustration. Open the dirty tape.jpg from the cover CD and copy and paste it into your document. Place it and set the layer mode to Multiply.

Mary Chabot, Univ. of Miami, says: "I count on proper cleansing with Palmolive to give me softer, fresher looking skin!"
Lois Fahsbender, Northwestern, says: "I use no other beauty aid. Palmolive is 100% mild for gentle beauty care."

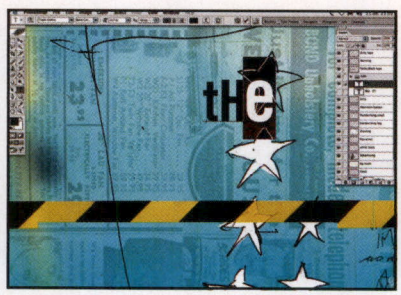
14 Now open Girls.jpg. It's a nice old advertisment, but we only need some of the girls heads. Select the Rectangular Marquee tool in the Tools palette, or just press M. Now select one of the heads. Copy and paste it into your main document. Repeat this with three other heads and place them in a horizontal row in your document.



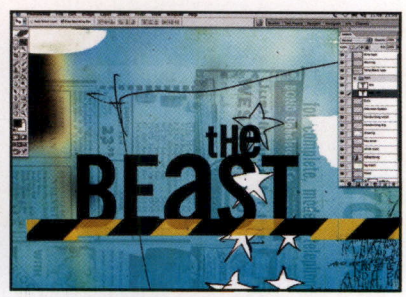
15 Select all four layers and link them by clicking on the chain symbol of each layer. Click in the layer options pop-up and select Merge Linked or just press Cmnd+E (Apple), Ctrl+E (Windows). Now the four layers are merged into one. Merging the layers helps when moving the layer or applying effects to it. Set the layer mode to Multiply.



16 We aren't finished with the girls yet. You can make the design a bit more mysterious by making the girls anonymous. Use the Polygon Lasso tool to create a bar over the eyes of each girl. Fill them with black (Edit>Fill).



17 Now for some more typographical elements. Create a new folder called 'typo' in the Layers palette by clicking on the layer options and selecting 'New Layer Set'. Select the Horizontal Type tool (T) and type in 'tHe'. For the 'th' we used TradeGothic Bold Condensed 20 in 89 point. Set the 'e' to 170 point. The different sizes and upper/lowercase letters of the wild typography is in keeping with the imagery – you must ensure everything fits together.



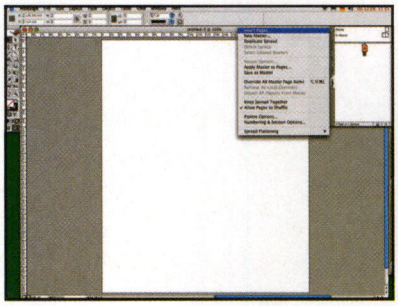
18 Now create a new text layer and type 'BEaST'. Set the uppercase in TradeGothic Bold Condensed 20 at 202 points and the lowercase 'a' to 270 points. Arrange and overlap the typography as above. It's more *BEAST*-like that way! The design is now finished. Save the document as a *Photoshop* file. The next stage is to create the PDF file.

Part 3: Generating a PDF

The final part of the process uses *InDesign* to create uploadable PDFs...

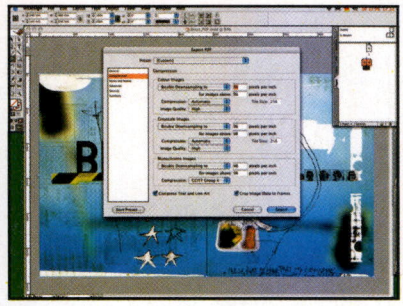
More trash baby!

Trash effects are easy to find. As explained in this tutorial, an easy way is to scan in dirty cardboard or paper. Facsimile machine prints or bad black-and-white photocopies are also a good source of dirt effects. One old trick is to use the back (the black side) of a Polaroid photo. This side is often scratched and if you scan it at a high resolution and change the contrast of the picture, you'll get wonderful trash.

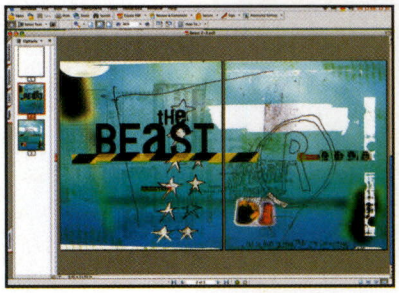


1 Open *InDesign CS* and create a new document (File>New>New Document). Set the page size to half the width of the *Photoshop* document – Width: 240mm, Height: 290mm. In *Photoshop* we created one big page, but the PDF needs to have two single pages so that it's easier to print out. Insert two new pages by clicking Insert Pages in the Pages option palette.

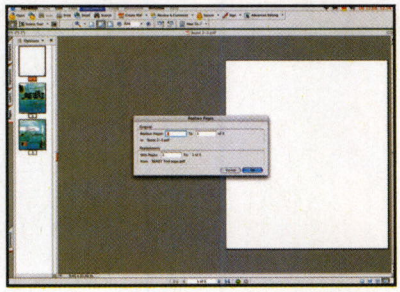
2 Click on the Rectangle Frame tool (or just press F) and create a box that goes from the upper-left corner of the left page (Page 2) to the lower-right of the right page (Page 3). With the box still activated, import your *Photoshop* file (File>Place). *InDesign* enables you to import layered *Photoshop* files easily.



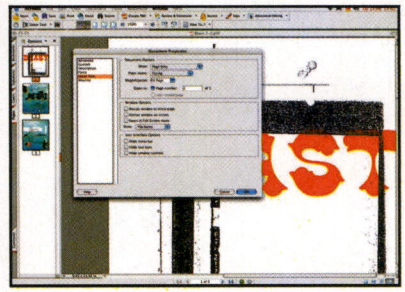
3 Click File>Export. Be sure to choose Adobe PDF in the Format box. Click Save. The Export PDF dialog will appear. Choose Print in the Presets. Click on Compression and add 96 in all the 'pixels per inch' boxes. Set the Image Quality for Colour Images and Greyscale Images to High. Also click on Save Preset and save your configuration for future export. Now click on Export to create your PDF.



4 Open the PDF file in Adobe *Acrobat Pro*. In the menu, click View>Page Layout>Facing and go to page 2. You'll see that the big single page created in *Photoshop* is now split into two single pages. For easy navigation and a good overview of the PDF, just click on the Pages tab at the left side of the document. Now click back on page 1. You'll see an empty page, which you can fill with another PDF file we created earlier.

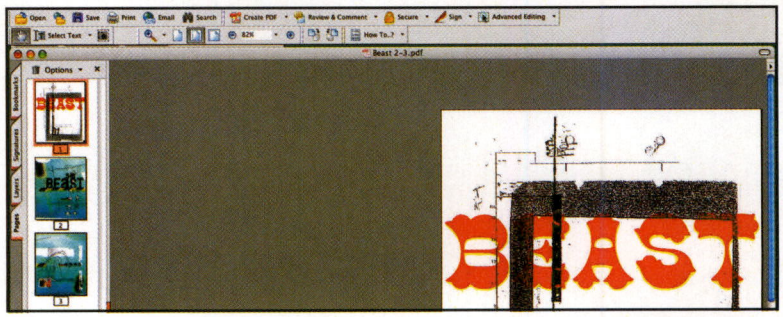


5 While page 1 is still activated, go to Documents>Pages>Replace. Select the file 'BEAST Title page.pdf' from the cover CD. You'll be asked which pages are to be replaced, so make sure that 1 is entered in the input field. Click OK. You can also add instead of replace other PDF files to your document by selecting Documents>Pages> Insert. It's a good way to easily add existing PDF files to the current document.



6 When a user opens the PDF in *Acrobat Reader*, double pages should be facing each other and the document size should be set to fit their screen. Enter File>Document Properties and select Initial View in the left list. In Page Layout select Facing, and in Magnification select Fit Page. Make sure that 'Open to: Page number' is set to 1, so that the first page will be shown if the PDF file is opened again in *Acrobat*. Click OK.

The final step



Your final PDF can be uploaded to a Website or simply emailed or printed for readers...

Save the document under a new name: BEAST Final.pdf. And that's it – you now have a PDF file ready for uploading to your Website or for just giving away or printing out. You can now safely take off your Elvis sunglasses, the Elvis ring and switch off the music. Hail to the King, baby! ca-p

Health & Beauty
Product Guide
2004
results
standard salon lamp
chrome salon lamp
professional nail lamp
nail lamp
Optional accessories:
Optional accessories:
Optional accessories:

Shedding light on brochure design

Don't get left in the dark when it comes to brochure design. We show you how to create a bright 12-page leaflet in *QuarkXPress*...

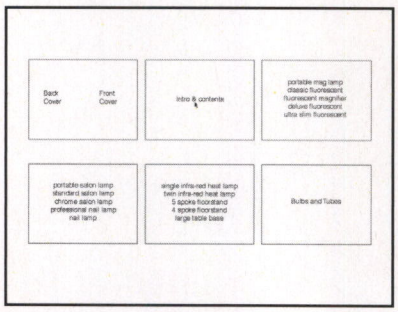
The brochure featured in this tutorial was created for the Daylight Company, which produces lamps and bulbs that offer the benefit of simulated natural light, true colour matching and reduced eye strain. These are great selling points in the health and beauty market, and Plum Digital Media has been working with Daylight for some time to build the company's profile in this arena. The brief for this project was to produce a 12-page brochure to kick-start the campaign with a new range of Daylight products. Since this was an unexplored market for the cross-media design company, it was critical for the brochure to introduce readers to the concept of Daylight in a stylish and informative way.

Expertise provided by Plum Digital Media. Plum can be contacted via **[w]** www.plumdigitalmedia.com or on **[t]** +44 (0)1225 358 346.

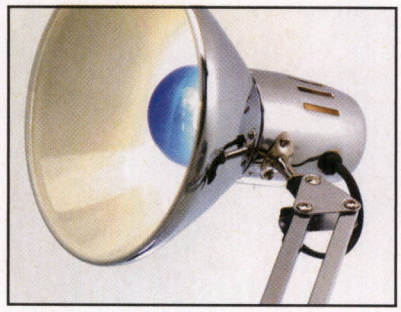
All the components needed to complete this tutorial can be found on the CD in the Software\Tutorials\Tutorial files\Tutorial files\All\Daylight brochure folder.

Part 1: Initial preparations

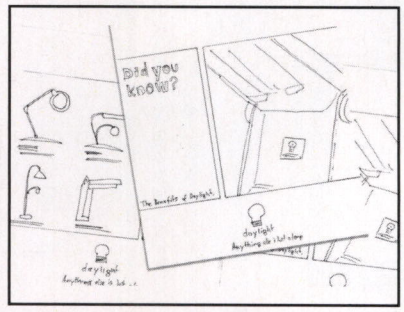
Begin by organising the text and imagery, and sketching down some ideas...



1 The client has already supplied the introduction text, range images and product descriptions, so the first job is to produce a page plan pinning down exactly what's going on each page.



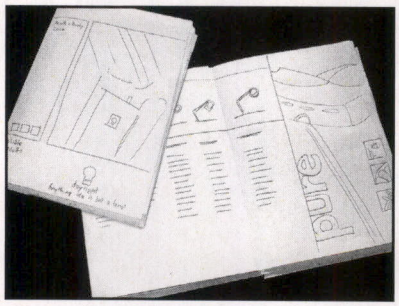
2 Once the page plan has been approved, we decide to commission some new photography. The straight product shots are fine for the catalogue part of the brochure, but to appeal to the beauty market we need some more appealing, arty images.



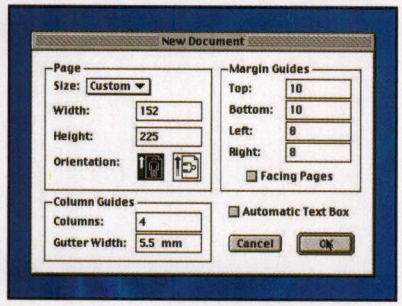
3 Almost every job begins with sketching out the first concepts and layouts with good old-fashioned pen and paper. Here's an example of our early ideas.

Part 2: Getting started in Quark

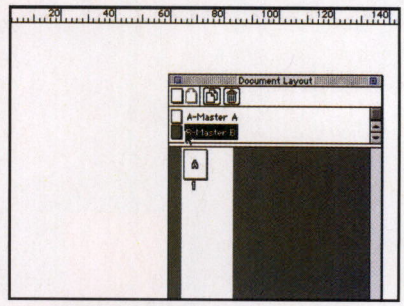
Once you've got a final design sketched out, you can begin the layout process...



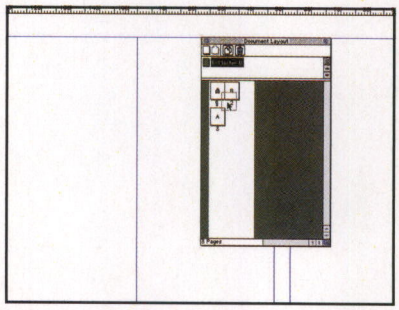
1 After several initial design ideas, we produce a final 'scamped' version of the brochure. This can then be used while working on the Mac to ensure that everything goes where it's supposed to and looks like we planned.



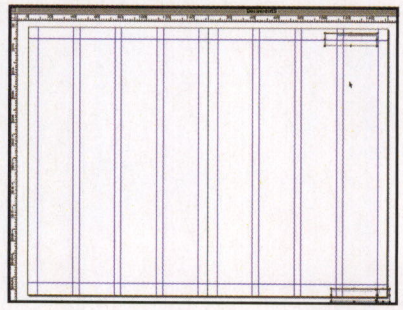
2 The first job is to set up your document. Go to File>New and create a document of 152mm x 225mm, with four columns and a gutter width of 5.5mm. Set the margins at Top and Bottom to 10mm and Left and Right to 8mm.



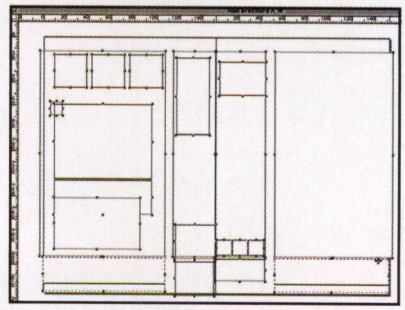
3 In the Document Layout window, add another master page so you have A-Master A and B-Master B. These will be used as your left and right-hand pages. Double-click on each of the Master pages and add the page number, Web address and strapline.



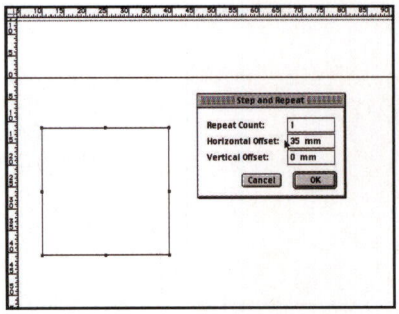
4 Let's start with the cover. This will get you going with the basics and give you an idea of the look and feel of the brochure. Using the master pages, drag six Master A pages and 6 Master B pages to make up your 12-page brochure.



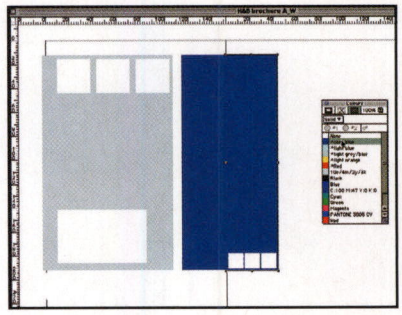
5 Page 1 will be your back cover and page 2 your front cover. You can delete the page numbers, Web address and strapline on these two cover pages.



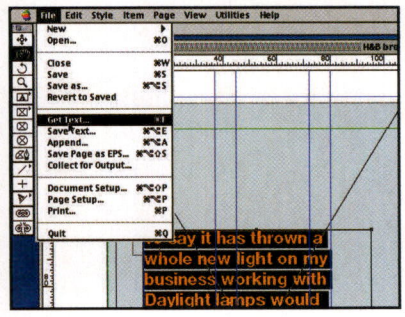
6 Set two guides, one at 12mm and the other at 192mm. Using the Picture Box tool, draw your three main boxes for the spread then add the smaller additional boxes for the small images. To create square boxes hold down the Shift key.



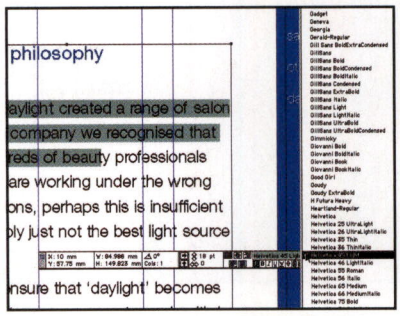
7 To duplicate boxes go to Item>Step and Repeat. Here, you can choose as many duplicates as you like and specify the horizontal and vertical distance you require from the original.



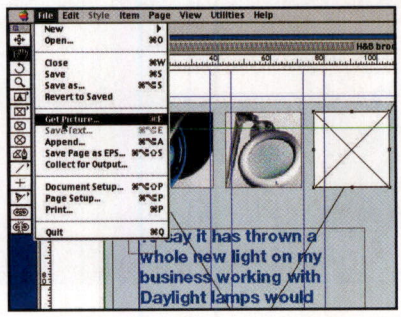
8 Fill your boxes with colour. The corporate blue is made up of 100c, 47m, 0y, 0k, and the light grey/blue is 10c, 4m, 2y, 3k. To set up new colours, go to Edit>Colours. Choose New, name the colour (in this case, Corp Blue), choose Model: CMYK, add your colour values and click OK. Repeat for all the new colours you require then click Save.



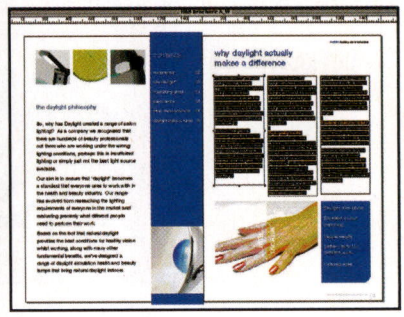
9 Add text boxes where required using the Text Box tool. To add text, you can either type it in directly or go to File>Get Text (Cmnd/Ctrl-E) and import text from a simple text or text edit file.


philosophy
aylight created a range of salon
company we recognised that
reds of beauty professionals
are working under the wrong
ons, perhaps this is insufficient
ply just not the best light source
nsure that 'daylight' becomes

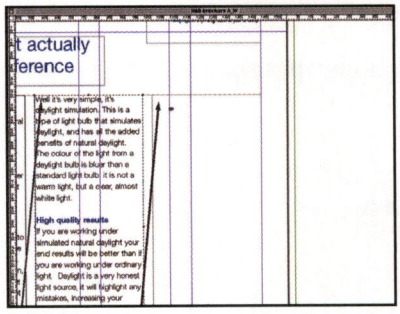
10 Use the measurement bar or the Style menu to select the correct font. We've used Helvetica 75 Bold, 55 Medium and 45 Light throughout the brochure. In the Colour window, set the background colour on your text boxes to None.



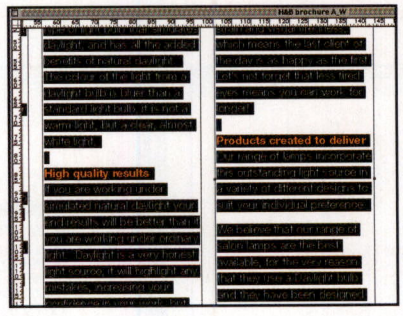
11 Import your images into the document using File>Get Picture (Cmnd/Ctrl E). Use the measurement bar to adjust image positions, sizes and angles. Your cover should now be done, so let's move on to the inside of the brochure.



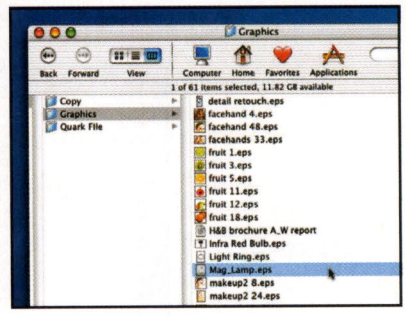
12 For the interior, start by laying out your text and picture boxes. As you'll see, this first part of the brochure doesn't work with our 4-column grid. This is sometimes the case with brochure design – the grid is more relevant as we get into the product section.



13 Linking text boxes is handy when you have copy that's spread over three columns as on the second page here. Flow your text into the first column as before, then use the Link Text tool in the main toolbar. Click on the text box you want to link and then click on the box you want to link to. You'll need to repeat this for each text box.



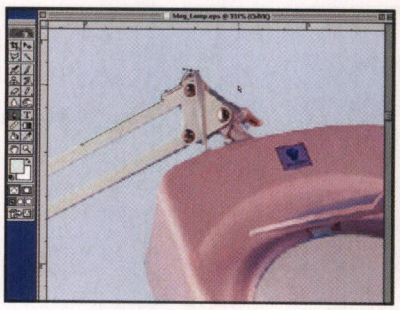
14 To unlink text boxes, simply do the same but using the Break Link tool in the main toolbar.



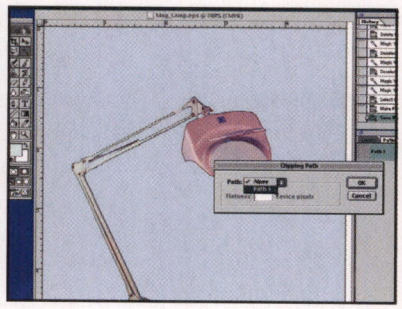
15 Next, it's on to the product section of the brochure. For this you need to do some image preparation first. The first stage is to cut out the images in *Photoshop*. Open the Portable Mag.eps from the cover CD.

Part 3: Preparing images and introducing text

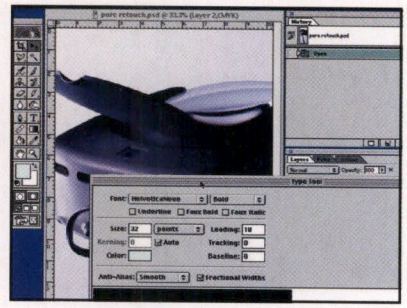
Having created the cover, now put together the product section of the brochure...



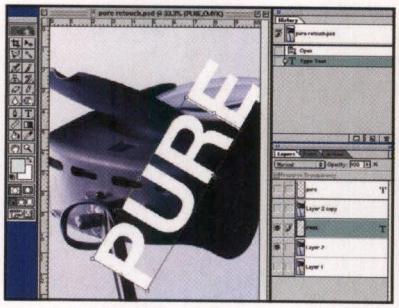
1 Make sure you're using the Bézier pen tool and begin to draw around the lamp and the table, and, of course, the gaps in the arm of the lamp. Using a Wacom tablet is helpful here; but if you haven't got one, a mouse will do fine.



2 Once you're happy with the path, select Save Path from the Path window, then choose Select Path and choose Path 1. Then resave the file as mag_lamp_clip.eps. Note that all the other images supplied already have clipping paths.

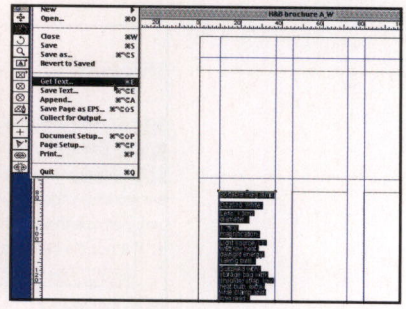


3 The next images that need preparing are the side panels. Open pure_panel.eps in *Photoshop*. Using the Text tool, add the word PURE in Helvetica 75 Bold and colour it white.

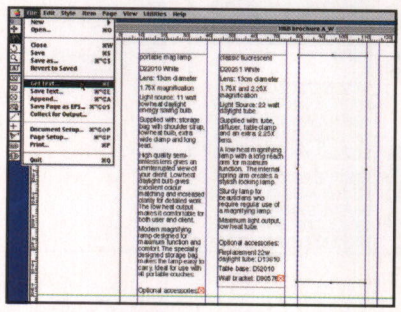


4 Rotate PURE by 90 degrees using Edit> Transform>Rotate 90° CCW, and position the text as above. In the Layers palette select the layer and change to Overlay with an Opacity of 75. Flatten and save as pure_panel_ret.eps. Note again that all the other panels have been done for you.

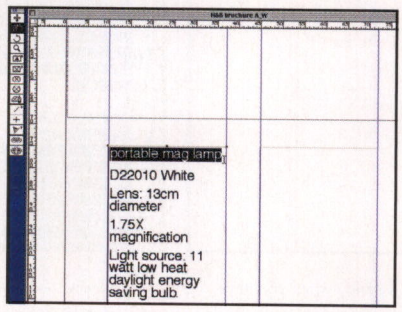
5 As well as the product shots and the side panels, we've also introduced some images of fruit, models and some more abstract shots of the lamps. These additional shots help to add more interest and break up the rigid format as well as give more life to the brochure.



6 Again set out all of your text and picture boxes. Using the page plan, you can now flow the copy for each product into the spread. It doesn't matter what font or size this is at the moment because we'll set up style sheets to make the formatting of the product description much easier.

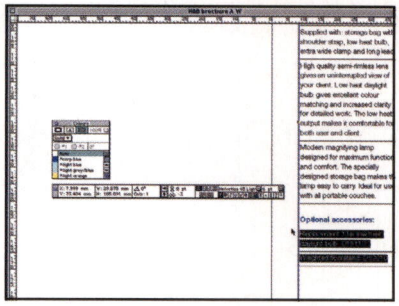


7 When bringing in the copy for the descriptions, it's best to bring each one into a separate text box. You could link all the boxes as explained earlier, but because we're going to be using several style sheets for each product, it's much simpler not to.

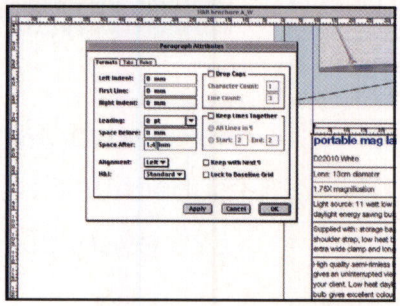

portable mag lamp
D22010 White
Lens: 13cm diameter
1.75X magnification
Light source: 11 watt low heat daylight energy saving bulb

8 Start with the first of the product descriptions: portable mag lamp. You'll find the text in the Product list.rtf file on the cover CD.

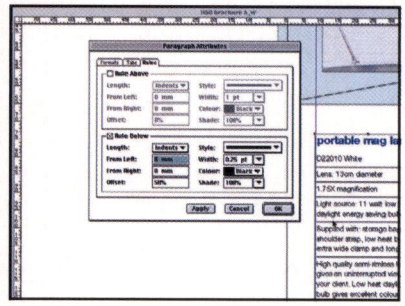
9 Select the title and set the font as: 9pt Helvetica 75 Bold, 8pt leading, and colour it Corp Blue. Set the main description as: 6pt Helvetica 45 Light, 8pt leading, and colour it black.



10 Select the 'Optional accessories' title and set the font as: 6pt Helvetica 75 Bold, 8pt leading, and colour it Corp Blue. Set the accessories description as: 6pt Helvetica 45 Light, 8pt leading, and colour it black.



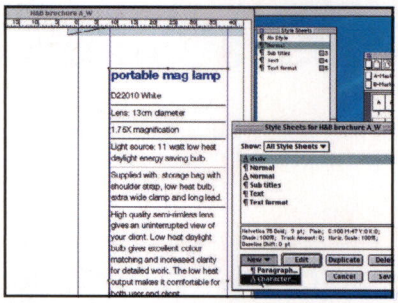
11 Select the main description using the Text tool. Go to Style>Formats and set Space After to 1.4mm. Do the same thing for the accessories description.



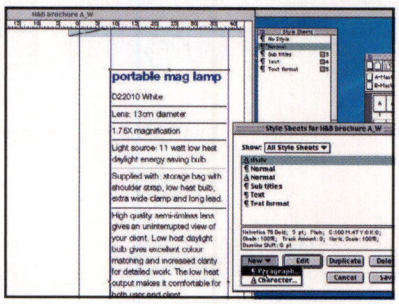
12 Then set a rule below the main description. Offset it by 50 per cent and give it a Width of 0.25pt. Do the same for the accessories description.

Part 4: Setting up style sheets

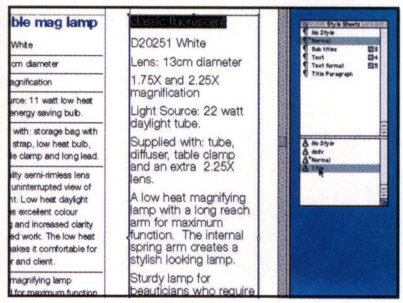
Preparing style sheets enables you to finish the rest of your brochure quickly...



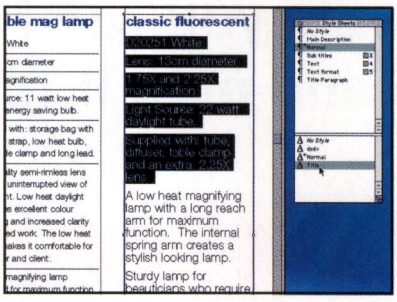
1 Once the first description is done, you can use this to set up some style sheets. Highlight the Product name, go to Edit>Style Sheets and select New>Character. Name it Title, and click OK. Next select New>Paragraph, name it Title paragraph, and click OK.



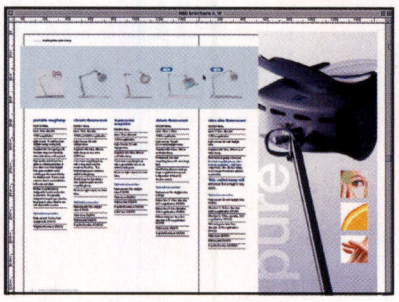
2 Repeat the previous step for the other three sections in the text box: the main description, Optional accessories title, and accessories description. Give them each a unique name so there's no confusion about which is which.


ble mag lamp
D20251 White
Lens: 13cm diameter
1.75X and 2.25X magnification
Light Source: 22 watt daylight tube.
Supplied with: tube, diffuser, table clamp and an extra 2.25X lens.
A low heat magnifying lamp with a long reach arm for maximum function. The internal spring arm creates a stylish looking lamp.
Sturdy lamp for

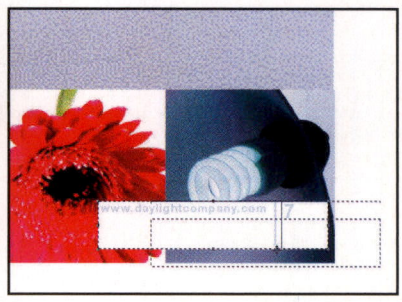
3 You can now use these style sheets across the rest of the brochure. To do so, select the copy you want to style, then, while holding down Alt, click on the name of the style you require from the Style Sheets window. Select both the Character and Paragraph style you've just set up.


ble mag lamp
classic fluorescent
D20251 White
Lens: 13cm diameter
1.75X and 2.25X magnification
Light Source: 22 watt daylight tube.
Supplied with: tube, diffuser, table clamp and an extra 2.25X lens.
A low heat magnifying lamp with a long reach arm for maximum function. The internal spring arm creates a stylish looking lamp.
Sturdy lamp for

4 Repeat the previous step for the other three sections in the text box: the main description, Optional accessories title, and accessories description. You can then carry on across the rest of the product descriptions.



5 Bring in your product images and the side panel images to complete this spread. Using the style sheets and following the page plan and the scamp you prepared earlier, you should now be able to finish the rest of the product pages.



6 Once all your pages have been done, go through and adjust the page numbers. To complete the job, you'll need to remove the page numbers, Web address and any other folio material from the pages with the graphic panels. ca-p

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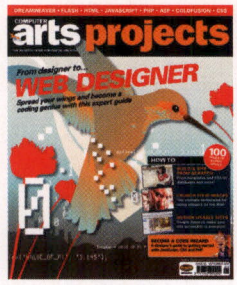

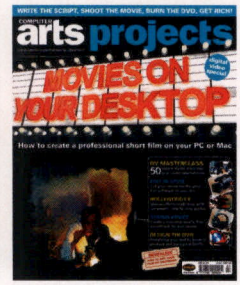

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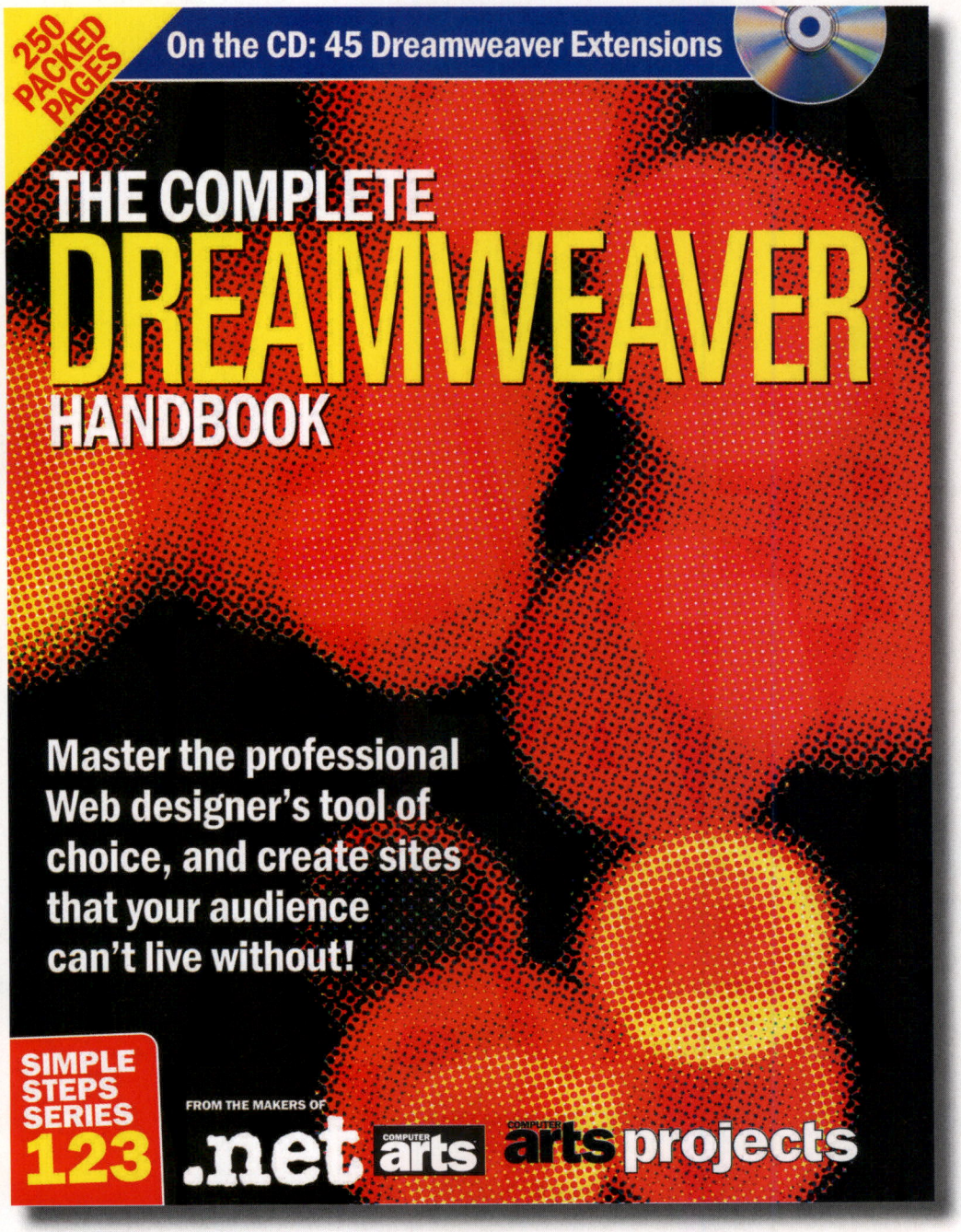
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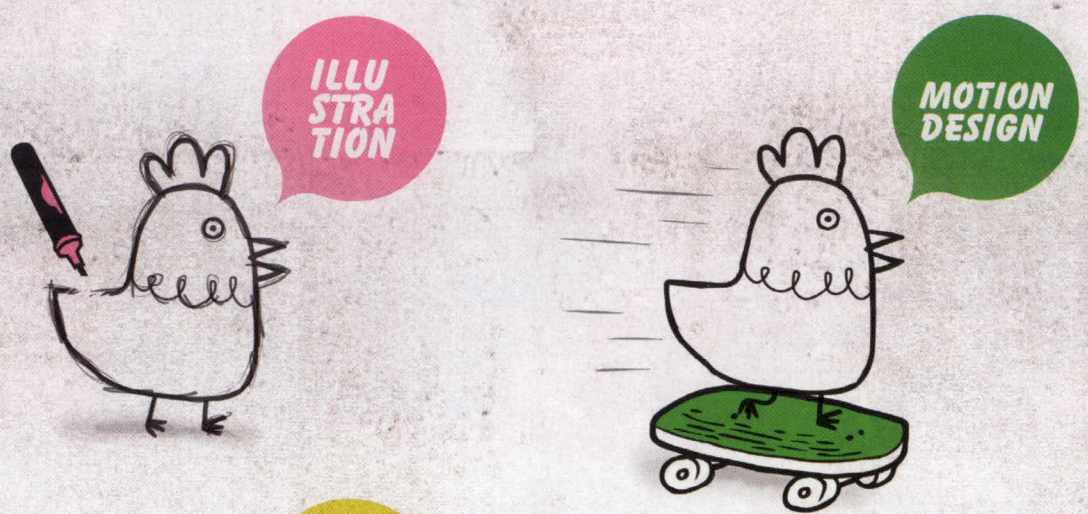

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MAURO@THEBRAINBOX.COM - WWW.THEBRAINBOX.COM - WWW.MUTADO.COM
THIS IS A FICTIONAL EVENT. IT'S NOT REALLY HAPPENING

Showing off in Photoshop

Grab the public's attention with this colourful poster created entirely in *Photoshop*...

The aim of this poster for a fictitious *Computer Arts Projects* event is to be both funny and memorable at the same time. We wanted to exploit the metaphor of the chicken to portray four concepts (illustration, graphic design, motion design and 3D) avoiding the use of the classical elements associated with these four disciplines. The ultimate intention was to create a poster which turns out to look simple thanks to the use of just a few colours, a bold and straight message and funny iconography. To reach this end, it was important that the positioning of the poster elements wasn't random and the colours had to be able to focus the viewer's attention on the message.

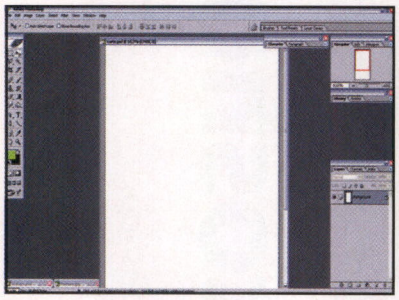
Many different *Photoshop* techniques were used, such as working with colours, gradients, masks and text. Some of the elements were imported from other software and transformed and linked to the elements in our composition, which was designed directly in *Photoshop*.

Expertise and illustration provided by Mauro Gatti. Mauro is the Art Director of Mutado Studio (**[w]** www.mutado.com) in Brescia, Italy. A Website of all his personal work can be found at **[w]** www.thebrainbox.com. Mauro recently contributed to the new Friends of ED publication *Masters of Photoshop Volume 2*.

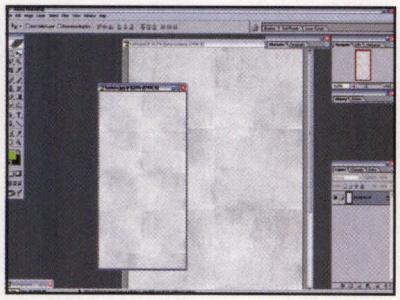
All the components needed to complete this tutorial can be found on the CD in the Software\Tutorials\Tutorial files\Tutorial files\All\Poster design folder.

Part 1: Where to start

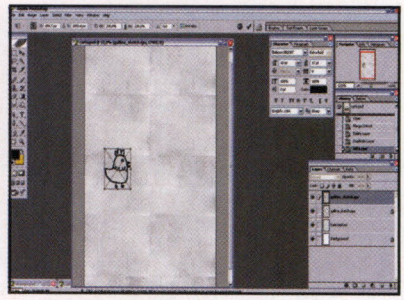
How to create a file and import the first graphical elements...



1 Create a file called carts.psd. Make it 290mm wide and 480mm high, and choose CMYK mode at 300dpi.



2 Copy and paste the file texture.jpg from the cover CD into your carts.psd document. Name this layer 'base texture'. You can then start to import vector elements that have been created in other applications, such as *Illustrator* and *FreeHand*.



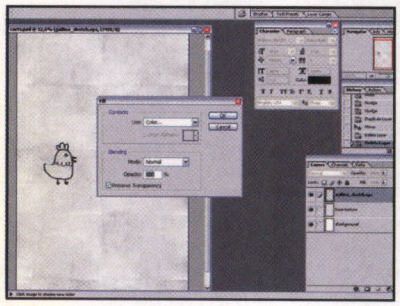
3 From the main menu choose File>Place, and select file gallina_sketch.eps from the cover CD. You can adjust the dimensions manually by using the W and H fields in the tool options bar. We've expanded the width and height by 230 per cent.

Part 2: Creating the characters

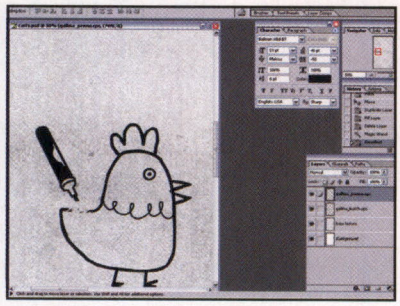
Use *Photoshop* tools to give life to your character...

Filling shadows

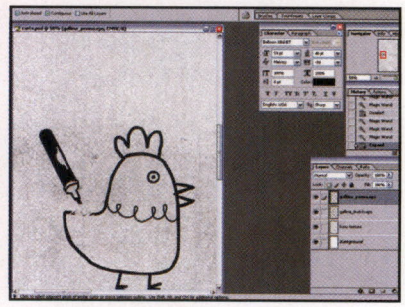
Finding a way to fill in a shadow is an important step if you want to convey the effect of space and depth. It goes without saying that the shadow must be different according to the type of element you link it to (that is, whether you want a cartoon or photographic effect).



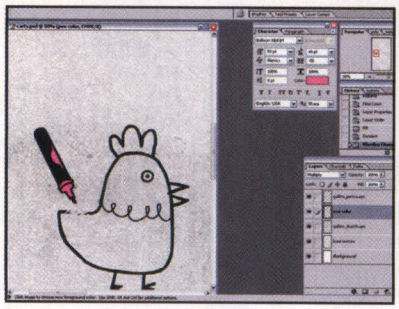
1 To change the colour of the chicken, select Edit>Fill from the main menu. Choose #27292A using the colour option of the dropdown menu. Remember to check Preserve Transparency so that you're painting only the object and not the environment all around the object.



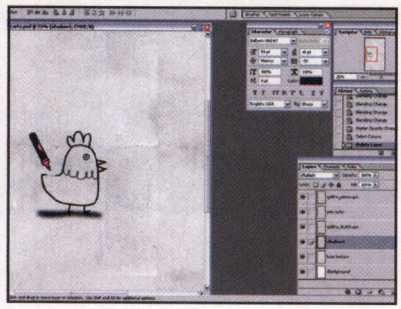
2 Repeat the same procedure, this time importing the gallina_penna.eps file from the CD. Reduce the size to 80 per cent and make it the same colour as the previous object. Position the pen object and use the Zoom tool to zoom in on it.



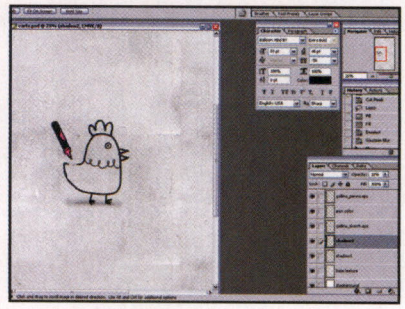
3 Select the Magic Wand tool. With the Shift key pressed, click in the empty areas of the pen element to select them all. Once you've made your selections, move to the Select>Modify>Expand menu and choose the 2-pixel option to expand the selection.



4 Go to Layer>New>Layer to create a new layer. Call it 'pen colour'. Place this new layer under the gallina_penna.eps layer and fill the selection with the colour #F497BF. From the Select menu, choose the option Deselect to remove the selection. Then select the Multiply layer mode.



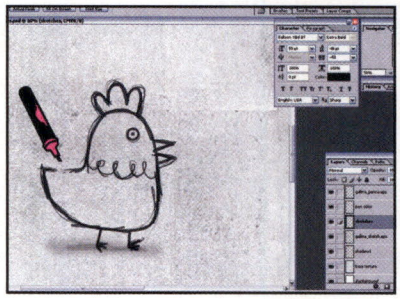
5 Create a new layer above the 'base texture' layer and call it shadow1. Use the Lasso tool with a 3-pixel feather option. Hand-draw a selection and fill it with the colour #27292A. Use the Gaussian Blur filter (Filters>Blur>Gaussian Blur) with a radius setting of 14.



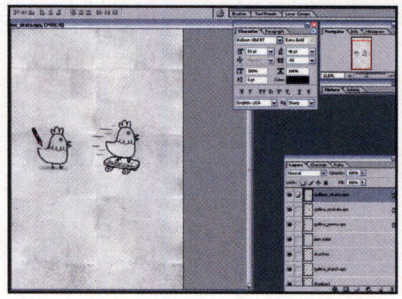
6 Select 10 per cent Opacity for this layer and then create a new layer called shadow2. Again, use the Lasso tool at 3 pixels to create a new smaller shape to put in the previous shape. Once you've filled your selection with colour, choose 10 per cent Opacity.

Combining illos and photos

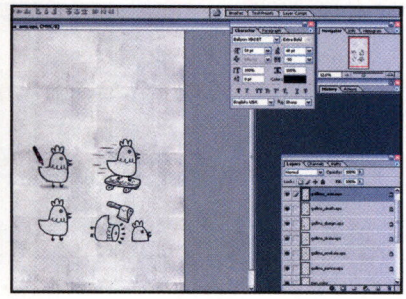
When combining illustrations and photographs, you can achieve many different and interesting results depending on the way you decide to combine the two elements. In the case of the spotted dress on the graphic design chicken, the effect is an easy one, but it manages to convey a rougher impression.



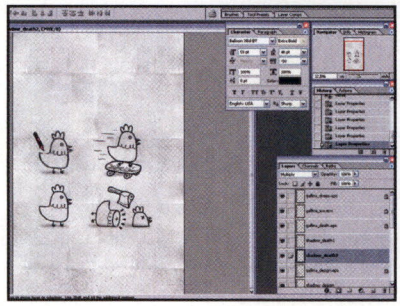
7 Select the shadow2 layer and Merge Down the two shadow layers. Choose 70 per cent Opacity for the gallina_sketch layer and select Multiply. Create a new layer called sketches. Select the Brush tool, 5 pixels in size and 50 per cent Opacity. Draw a chicken and select Multiply mode.



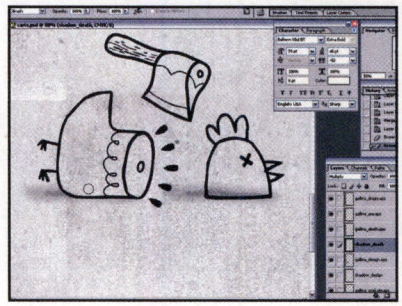
8 Now import the gallina_onskate.eps and gallina_skate.eps layers to form the two elements of the second chicken. Place the skate layer under the chicken layer and fill them with the same colour used earlier (#27292A).



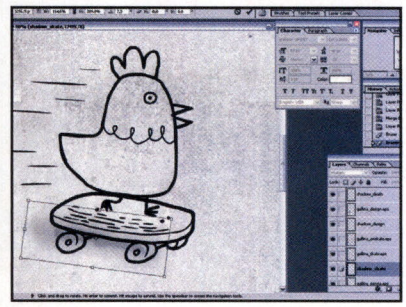
9 Use the same method for importing the following files: gallina_design.eps, gallina_death.eps, gallina_axe.eps and gallina_drops.eps. Remember to use the same colour to fill all the imported elements.



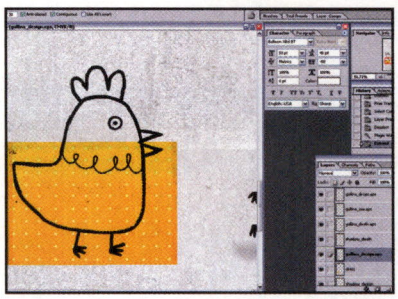
10 Now duplicate the shadow1 layer and place it under the gallina_design level. Repeat this process with the other drawings (for the dead chicken, use two shadow layers – one for the body and one for the head). Rename the layers to make them easily recognisable: shadow_sketch, shadow_design, shadow_skate, shadow_death 1 and shadow_death 2.



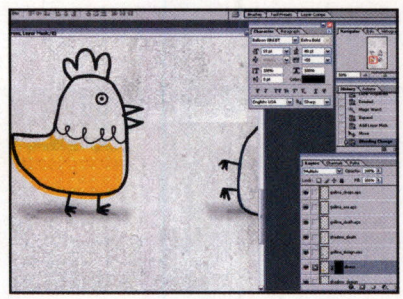
11 Merge the two levels of shadow_death1 and 2 using the Merge Down tool so you have only one level called shadow_death. Notice that the shadow turns out to be inside the border of the drawing. You need to erase the shadow with the Eraser tool from the Tools palette. Zoom in and use the Eraser tool at 65 pixels to erase the shadow inside the border.



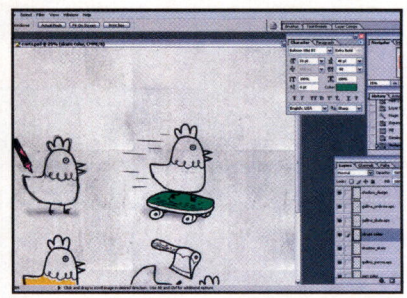
12 Next, work on the shadow_skate layer. Here the shadow is too small for the skateboard. Use the Free Transform tool to rotate it and make it bigger. Then use the Eraser tool to erase the part of the shadow inside the skateboard border.



13 Now you need to dress up the chicken on the gallina_design layer. Open the dress.jpg from the cover CD and copy and paste it under the gallina_design layer using the same procedure as for the texture.jpg file (see Part 1, Step 2). Name this layer 'dress'. Select the gallina_design level and use the Magic Wand tool to select the part inside the borders of the chicken. Now from the Select>Modify menu, expand by 2 pixels.



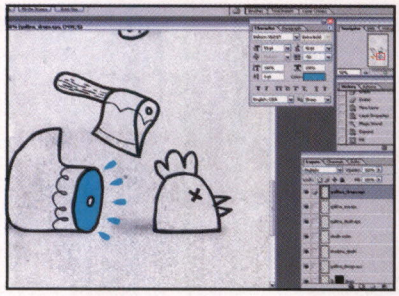
14 Go back to the dress layer. From the Layer>Add Layer Mask menu, choose Reveal Selection in order to get a mask of the image. Now move the mask to obtain a 'stuck on' effect and select the Multiply mode.



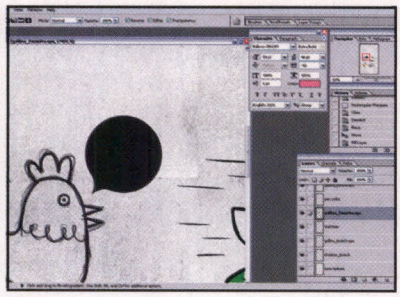
15 Now add colour to the upper part of the skateboard in the gallina_skate layer. Use the same technique you used for the gallina_penna layer. Create a layer under the gallina_skate layer and name it 'skate colour'. With the Magic Wand tool, select the inside of the skate (in the upper layer), expand the selections by 2 pixels and go back to the skate colour layer. Fill the selection with #4BB9EA and select Multiply in the layer mode.

Part 3: Adding speech

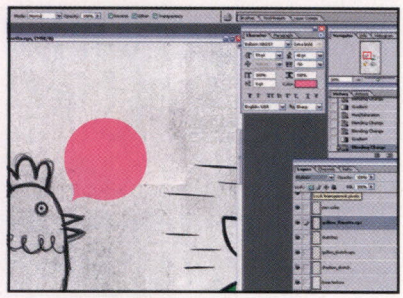
In this section, we show you how to make your characters talk...



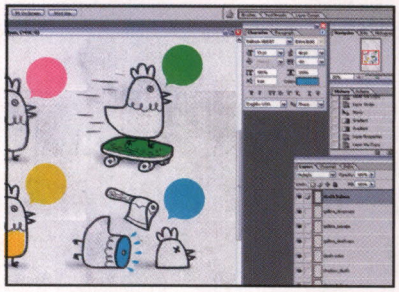
1 Do the same thing with the gallina_death layer as you did in the previous step. Create the death colour layer and fill it with #4BB9EA and select Multiply mode. Now move to the gallina_drops layer and fill it with the same colour, being sure to check the Preserve Transparency option.



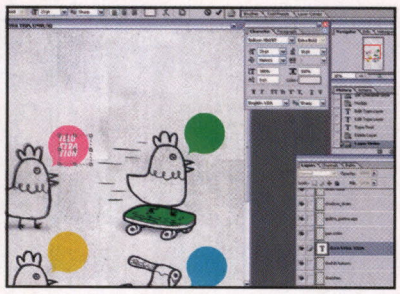
2 Once you've positioned and painted the chickens, add the speech bubbles. Start with the gallina_sketch level. Go to File>Place to import the gallina_fumetto.eps file. Select the Gradient tool. Then select two colours: a starting colour of #F497BF and a final colour that's a bit lighter.



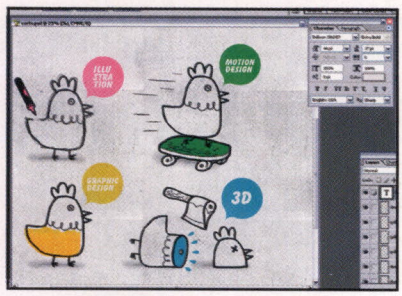
3 Now click on the point where you want your gradient to begin and keep on clicking the selection line up to the point where you want the gradient to end. Remember to select the 'Lock transparent pixels' key in the option bar of the Layers palette. Now select the Multiply layer mode.



4 Repeat this procedure for the other three speech bubbles. Simply duplicate the gallina_fumetto level and change the colour of the gradient to match the colour used in each character. Change the layer names to something easier to recognise and place the layers next to their respective characters.



5 Now you need to put some text into the balloons using the Text tool in the Tools palette. Select your font (in this case, Balloon XBd BT), the size, colour and the alignment. Then create a text box and type in the text.



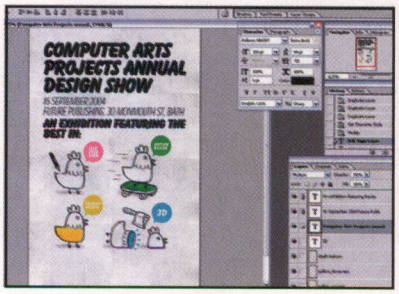
6 Duplicate this layer and create the text areas for the other three characters.

Part 4: Adding the title and text

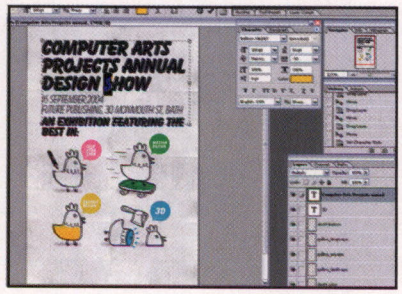
Add the rest of the text and style it to match the poster design...

Bold fonts

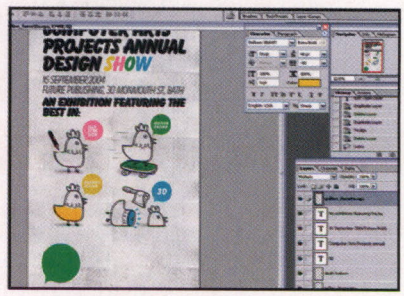
Choosing the right typeface for the style of your poster is important. The inspiration for this type was taken from the way advertisements were produced in the 1970s – the ads were big and bold and it was easy and straightforward to understand the message. We tried to achieve the same results with this poster.



1 Now you need to create the title and the rest of the information about this fictional event. Again, use the Text tool to create the main text area and enter the text. Duplicate the layers to create three text areas for the separate bits of information.



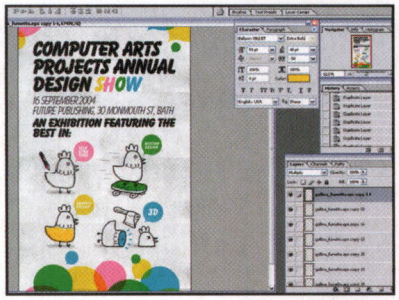
2 The text in the main title needs to be linked to the rest of the poster. This can be done by changing the colour of the letters in the word 'show'. Select the first letter (s), and choose a colour that appears elsewhere in the illustration. Do the same with the other three letters in 'show', making sure you use colours already used for the characters.



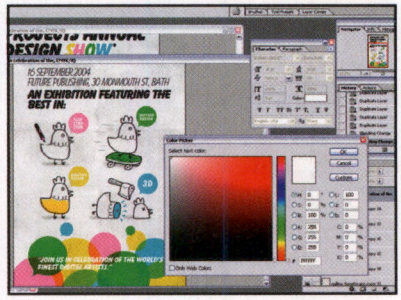
3 Next, add some elements which convey the impression of entertainment and showiness. Import the gallina_fumetto.eps file (used previously). Paint it with one of the four colours used elsewhere on the poster and choose the Multiply mode.

Using colours effectively

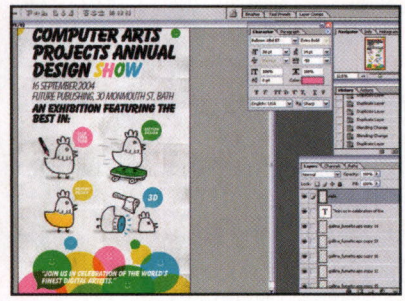
In this poster, four primary colours were used. It doesn't seem like many, but the colours have been used cleverly to create a good strong, attractive result. As with all design projects, it's not the number of different colours you use that counts, it's the way you use them.



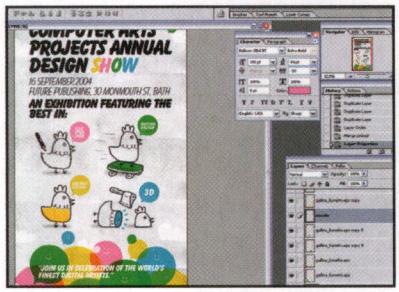
4 Use the Duplicate Layer tool to duplicate the speech bubble a few times, making it bigger and smaller and changing the colours to fill the area at the bottom of the poster. To complement this effect, you can also add some shapes above the title.



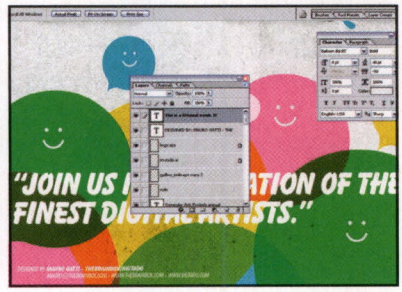
5 Now you need to add the text at the bottom of the poster. Use a light colour for this. To create text of the desired colour quickly, type your text, select it, and then, using the colour picker found at the bottom of the main toolbox, choose an appropriate colour and click OK.



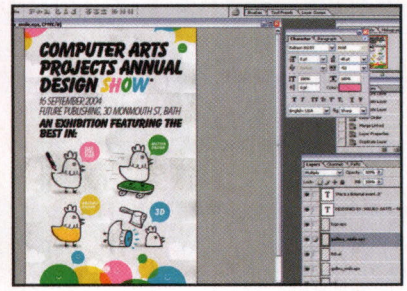
6 Import an element which adds to the amusement of the composition. Use File>Place to import the rido.eps file from the cover CD. Fill this file with a light colour, make it smaller and then duplicate it. Then merge all the rido layers into one layer.



7 Repeat this process for the nuvola.eps file, selecting 80 per cent Opacity on all layers.



8 Now import the gallina_smile.eps logo and any other logos you'd like to place at the bottom of the poster. Use the #27292 colour for these set to Multiply. For the Mutado and TBB logos we've used here, the Opacity was set to 80 per cent.



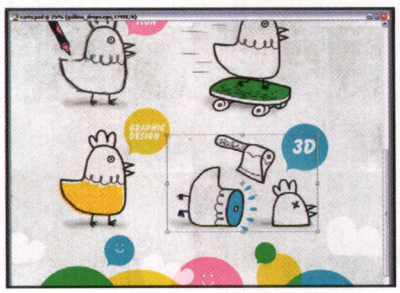
9 Next to the logos, you need to add text areas and type in the text. Then, duplicate gallina_smile and place it near the poster title to act as a asterisk symbol.

Part 5: The final steps

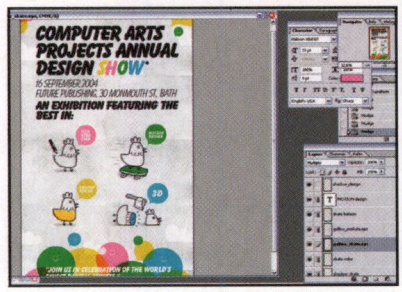
Don't overlook these finishing touches...

Mix it up

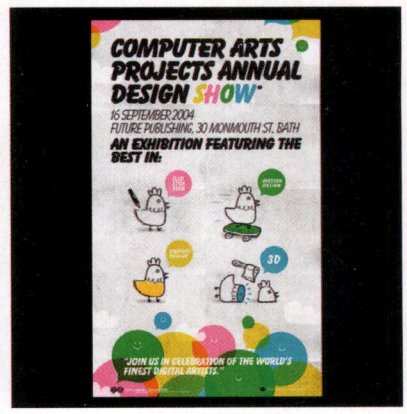
Once you've completed this project, you'll realise that *Photoshop* is useful not only for photo editing but it's also a great tool for being creative with elements designed in other software. *Photoshop* gives you the chance to mix everything together without losing quality, producing excellent and impressive results.



1 You now need to place the chickens in the centre of the poster using Free Transform. To reduce a group of layers together, just select the first one and link all the layers you want by clicking on the link icon in the Layers palette.



2 You can reduce and move the elements around the page until you reach a graphical balance you're happy with.


COMPUTER ARTS
PROJECTS ANNUAL
DESIGN SHOW
16 SEPTEMBER 2004
FUTURE PUBLISHING, 30 MONMOUTH ST, BATH
AN EXHIBITION FEATURING THE BEST IN:
3D
"JOIN US IN CELEBRATION OF THE WORLD'S FINEST DIGITAL ARTISTS."

3 The composition is now finished, but feel free to move, transform or change the colours of any of the poster elements to give it your own personal touch. cap

boogie
nights

Getting funky with type

Learning a few clever typography tips could make you the coolest person at the party, especially if it was you who produced the flyer...

There's nothing quite like the freedom of designing a club or venue flyer to give you an excuse for indulging in a spot of typographic experimentation. And perhaps more than any other application, Adobe *Illustrator* is the perfect place to explore, with its multitude of ways to manipulate type.

There are no hard-and-fast rules about what a flyer should look like, beyond trying to stand out from the crowd. And as most flyers are genuine examples of poor design, by creating something with a great layout and interesting typography, you're halfway there to rising above the rest and capturing people's attention.

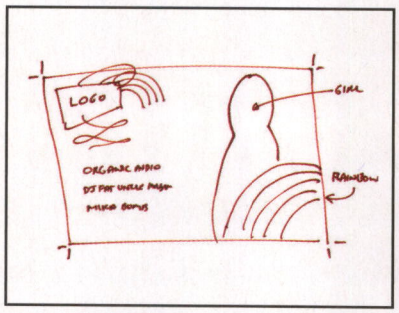
Although touching on the illustration side of things, the main focus of this tutorial is to introduce you to a variety of different typography techniques – how to warp and distort type to more subtle effects, such as hanging punctuation. These techniques are clearly not limited to flyers, so hopefully you'll be using them on your CD covers, Websites and, who knows, maybe even an annual report or two.

Expertise and illustration provided by Jason Arber, Senior Editor and Co-Founder of Pixelsurgeon. Visit **[w]** www.pixelsurgeon.com or contact the company at **[e]** info@pixelsurgeon.com.

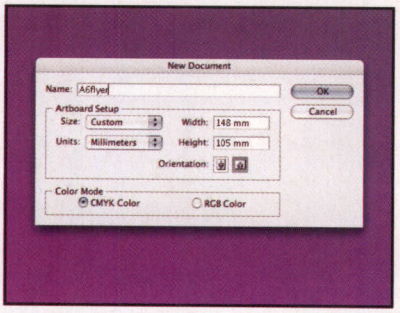
All the components needed to complete this tutorial can be found on the cover CD in the Software\Tutorials\Tutorial files\Tutorial files\All\Flyer design folder.

Part 1: Setting up

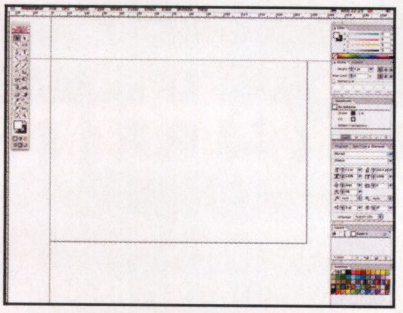
Preparation is everything. Get the basics right and everything should go smoothly...



1 Start with a diagram so that you're clear what you're doing. It doesn't have to be too detailed – it can even be sketched on the back of a napkin – but it'll give a sense of proportion to what needs to be done.



2 Open Adobe *Illustrator* and create a new document (File>New). Manually add the values of 148mm wide and 105mm high to create an A6 document. Choose a colour mode of CMYK and click OK.



3 Adjust the ruler origination point from the bottom of the page. If the rulers aren't visible, turn them on by selecting Show Rulers from the View menu. Drag out the ruler crosshairs from the ruler apex and snap them to the top-left of the page.

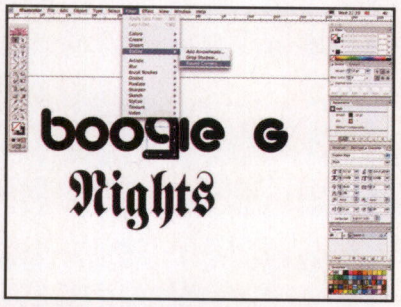
Part 2: Creating a logo and using glyphs

Create your own logo, taking advantage of the large number of characters often found in OpenType fonts...

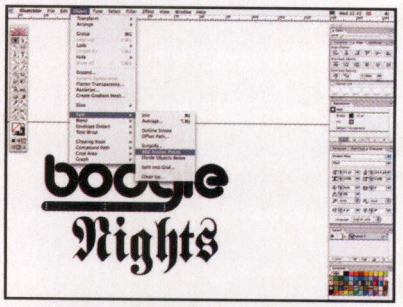
The future of type

OpenType is a joint venture between Microsoft and Adobe to combine the benefits of TrueType and PostScript fonts into a single universal, cross-platform file format that uses Unicode as its base. Unicode support means that any written language can be expressed in an OpenType font, even double-byte languages such as Chinese, Japanese and Korean. OpenType has been warmly embraced, unlike some of Adobe's other type technologies (Multiple Master, for example) and is seen as the welcome future for typography.

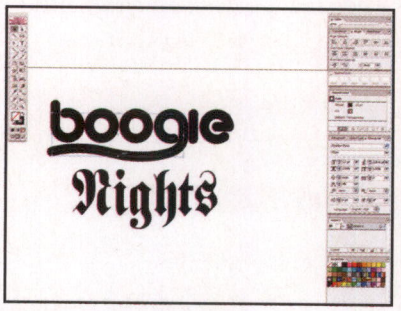
1 The club is called Boogie Nights and the Nights part is a simple gothic font such as Fraktur. For the word Boogie use the Ellipse tool and draw a circle, holding down the Shift key to constrain it. Give it a stroke of 10 points and no fill. This will be the basis for the other characters.



2 Option-drag (Mac) or Alt-drag (Win) copies of the circle to use as other characters. Use the Scissors tool to trim parts of the circle then use the Pen tool to add stems and additional parts to form the b and e. The curved descender of the g can be created by using Filter>Stylise>Round Corners...

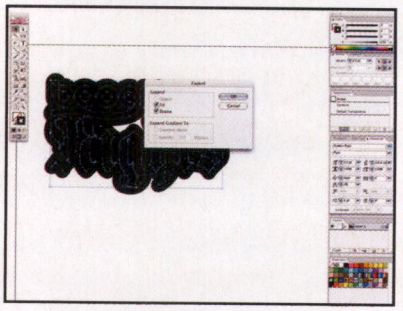


3 Using the Direct Selection tool, drag the end of the g character to the very beginning of your word. Use the Scissors tool to temporarily cut the new line from the rest of the g and add a new Anchor Point (Object>Path>Add Anchor Points).



4 Using the Convert Anchor Point tool (part of the Pen tools) click and drag to change the Anchor point to a smooth curve. Reattach the tail of the g by selecting the overlapping points and joining them (Object>Path>Join).

5 Outline strokes on the new word (Object> Path>Outline Stroke) to convert the characters from strokes to filled objects. This will give you greater flexibility for the next stage of the logo development.



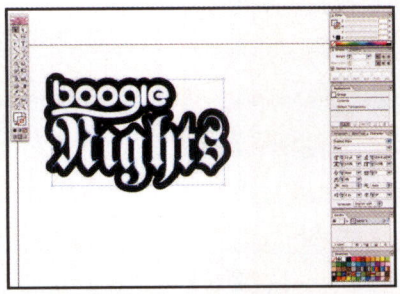
6 Resize the word Boogie so that it nestles snugly against the word Nights. Copy both words to the clipboard (File>Copy) and give the characters a large black stroke, about 20 points or so. Expand the strokes using Object>Expand...

Outline mode

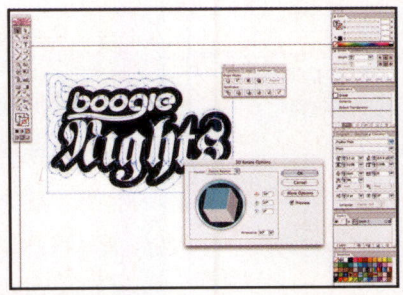
You don't have to convert text to outlines before using some of the 3D effects such as extruding or rotating. This opens the door to some interesting editing possibilities: you could make a base logo for a venue, which could be changed depending on the event. It's often best to flip into Outline mode (View>Outline) to edit the text because this strips away the 3D effect.

Glyph palette

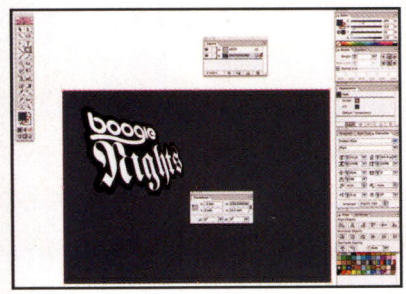
If you're using the Glyph palette and the font size in the glyph matrix seems a little small, you can enlarge it using the Zoom In button at the bottom-right of the palette. Using the dropdown menu at the top, you can limit your search for various sub-sets of characters, such as Standard Ligatures or Old Style Figures, which is handy in a font that could potentially have thousands of glyphs.



7 Merge the outlines of the expanded characters using the 'Add to shape area' command in the Pathfinder palette. Paste the original words back directly over the expanded characters (Edit>Paste in Front) and change the colour of the top words to white.



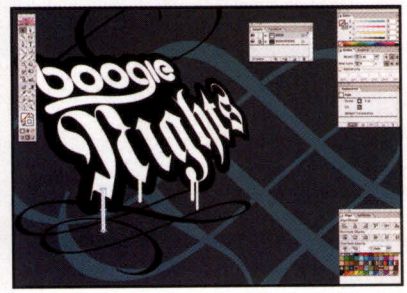
8 Add some dynamism to the logo with a touch of 3D. Group all the elements (Object>Group) and select 3D>Rotate... from the Effects menu. So that the effect isn't too flat, choose a perspective value of 95 degrees and use the cube to rotate your logo in three-dimensional space. Click OK.



9 It's possible to edit the 3D of the logo at any point by double-clicking in the Appearance menu, which will return you to the 3D effect dialog box. On a new layer, draw a rectangle with a dark blue fill and use the Transform palette to change its size and position to accommodate bleed.

10 Select the Zapfino font, which is installed together with Illustrator, open the Glyphs palette (Type>Glyphs) and scroll down to find an array of swooshes and other decorative characters. Make the font size fairly large in the Character palette and drag them onto your document.

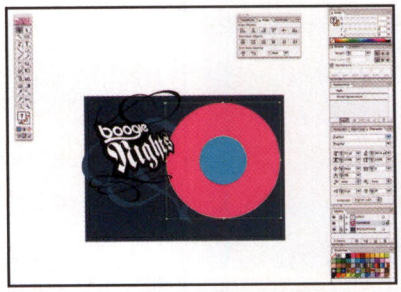
11 Experiment with different glyphs in different colours to give your artwork some visual interest. Expand some of the Zapfino characters to giant sizes and matte them against the dark blue background with a toning colour. Use smaller flourishes to sweep off the logo.



12 Finish off the logo with a couple of paint drips. Create these using either the Pen tool or the Line Segment tool. Ensure that the strokes have Round Caps in the Stroke palette to simulate dripping paint more realistically. Don't go overboard – a couple of drips is all it takes.

Part 3: Adding an illustration

It's time to add a few graphic elements to spice up the design...



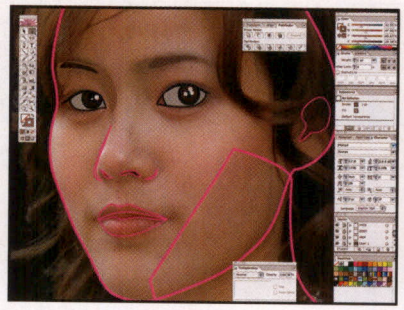
1 With the Ellipse tool, draw a large magenta circle. If you hold Shift and Option (Mac) or Alt (Windows) while you draw, it will grow from the centre rather than top-left. Draw a smaller cyan circle on top and centre them using the Align palette.

2 Double-click the Blend tool in the Tools palette, choose Specified Steps rather than Smooth Colour and enter a value of 5. Click OK. Then with the Blend tool, click on an anchor point on the magenta circle and a corresponding anchor point on the cyan circle and a blend of five steps will appear.

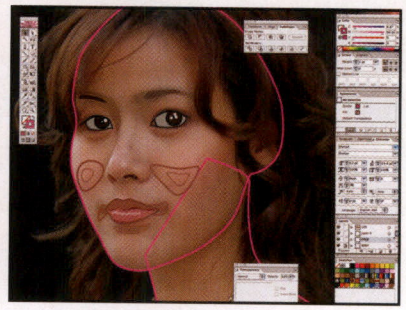
3 Expand the blend, ungroup the circles and copy the inner circle. Paste it in front and select it along with the outer circle and use the Subtract from Shape Area tool in the Pathfinder palette to punch a middle hole in the outer circle. Repeat on the other circles moving inwards. Use the Knife tool to remove the bottom half to make a rainbow.

Adding an illustration continued...

4 In a new document, place a photo of someone (File>Place...) to use as reference. Lock the photo layer to avoid disturbing it. Then use the Pen tool with no fill and a contrasting, thin stroke on a new layer to start tracing around the head.

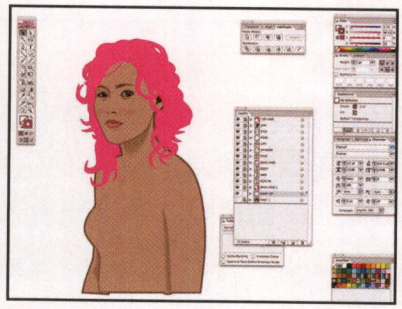


5 Create new layers for key features such as eyes, nose and mouth. For maximum impact, don't worry about capturing too much detail. Colour the shapes by sampling from the photograph using the Eyedropper tool and holding down the Shift key.



6 Use the blend technique for areas of subtle shading. This time, choose Smooth Colour, ensuring that the outer polygon matches the final skin colour. It helps to have the same number of anchor points in both the inner and outer polygons.

7 As you build up the features, it's a good idea to occasionally turn on all the layers to check that everything is looking okay. Turn them off again when you want to continue drawing. Next, start drawing the body on a new layer.



8 Hair is one of the trickiest aspects to get right. Don't worry about getting every strand accounted for and go for the overall effect. Leave the hair a nice bright colour. The focus is on the face, so don't add too much detail to the body.

9 Copy and paste the figure into a new layer on the flyer artwork. Change the colour using Select>Same>Fill Colour to isolate bands of colour and adjust the tones or using the Filter>Colours Adjust Colours command. Add the DJ names.

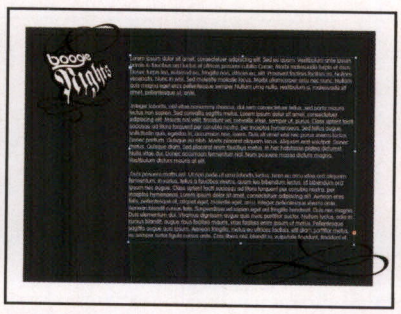
Part 4: Flyer reverse

Even the back of the flyer gives you a chance to flex your typographic muscles...

Making calculations

Let the Transform palette do your calculations for you! Rather than trying to think what 148mm plus 3mm bleed on either side actually comes to, try typing 148+6 as the value and watch *Illustrator* calculate it correctly. Or nearly correctly, because occasionally it'll return a figure such as 153.9999, but that's close enough for most people. Sadly, it doesn't enable you to enter 148+3+3, so a little bit of thinking is still required.

1 Make a copy of the flyer by Saving As... and giving the flyer a new name. Keep the background, the logo and a couple of Zapfino swirls and delete the other layers. Make the logo smaller and push it and the glyphs to the edges of the page to leave a nice empty canvas.

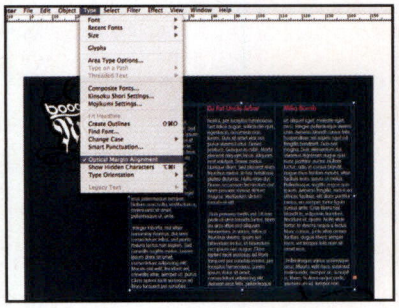


2 Using the Text tool, click and drag across the back of the flyer to create a new text box. Fill with any important text, such as DJ biographies or details of how to get to the venue. Style the text by colouring it white and selecting a suitable typeface.

3 With the text box selected, open the Area Type Options dialog box (Type>Area Type Options). Here, it's possible to create rows and columns, with specific spans, gutters, offsets, baseline origination and text flow. Create three columns with a gutter of 4mm with a 1mm inset.

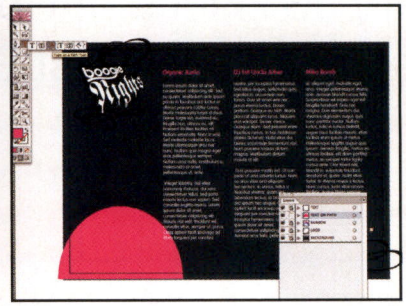
Text on a curve

When setting type to run round a circle, perhaps for a logo, sometimes the spacing between the tops of the characters can seem too wide. The simple trick to solve that problem is to have the text's baseline run through the centre of the characters, which creates a smoother, more professional look. The old-fashioned way to do this, which still works, is to adjust the baseline shift negatively, but in the Type on a Path dialog box (Type>Type on a Path), there is a Centre option from the Align to Path dropdown.



4 Add some column headings in magenta. To make the text look its best, select Type>Optical Margin Alignment. This hangs punctuation and the edges of characters such as W outside the text box edge improving the visual appearance of text.

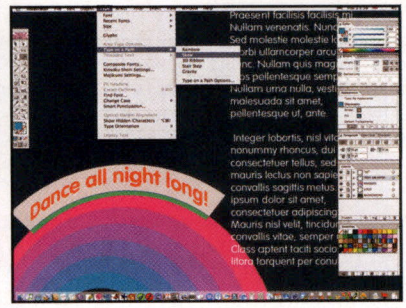
5 Open the flyer front and copy and paste a rainbow onto the flyer back document. Resize and position at the bottom left-hand side of the document. If there is any overlapping text, ensure it is in a layer above the rainbow.



6 Ungroup the rainbow layers and copy the outer rainbow segment. Create a new layer named 'Text on Path' and paste the outer segment directly in front. Ensure the Text on Path layer is in front of the Rainbow layer and lock the other layers.

7 Select the 'Type on a path' tool and click on the edge of the outer rainbow segment from where you'd like to start typing. The rainbow segment becomes invisible, allowing the complete rainbow below to show through as the type follows the curve.

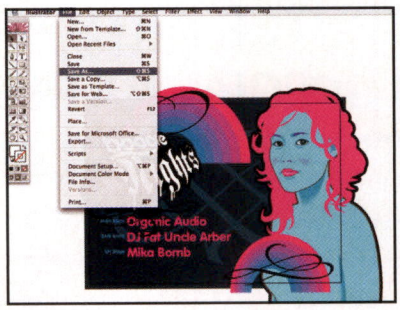
8 To put some distance between the type and the rainbow, use the Character palette. If the Character palette doesn't feature the Set Baseline Shift icon, choose Show Options from the pop-out menu. Offset the text by choosing a value of 5pt.



9 *Illustrator* enables you to refine how the text is rendered (Type>Type on a Path). The default value is Rainbow, which bends the text baseline. 3D Ribbon, Stair Step and Gravity have limited uses, but Skew distorts type as if bending it around a cylinder.

Part 5: Finishing off

Time to save as a PDF for soft proofing or sending to a printer...



1 Hopefully you've been saving as you go along, probably in *Illustrator CS* format, but to create a document free of any printing problems, it's best to save it as a PDF using *Illustrator's* excellent PDF creation ability. Simply select Save As... from the File menu and choose PDF from the list of options.

2 The Adobe PDF options dialog is simple and fairly consistent with *Photoshop* and *InDesign*. Unless you've added some bitmap images, you can skip the Compression section and concentrate on the Marks & Bleeds section. Turn on All Printer's Marks and specify a bleed of 3mm. Click Save PDF.

3 Open the resulting PDF in *Acrobat Professional*, or the free *Adobe Reader*, to ensure the crop marks and bleed are as you expect. If you're using *Acrobat Professional*, you can join the front and back PDFs into a single PDF, but most printers are happy to receive two single PDFs and clear instructions. ca-p

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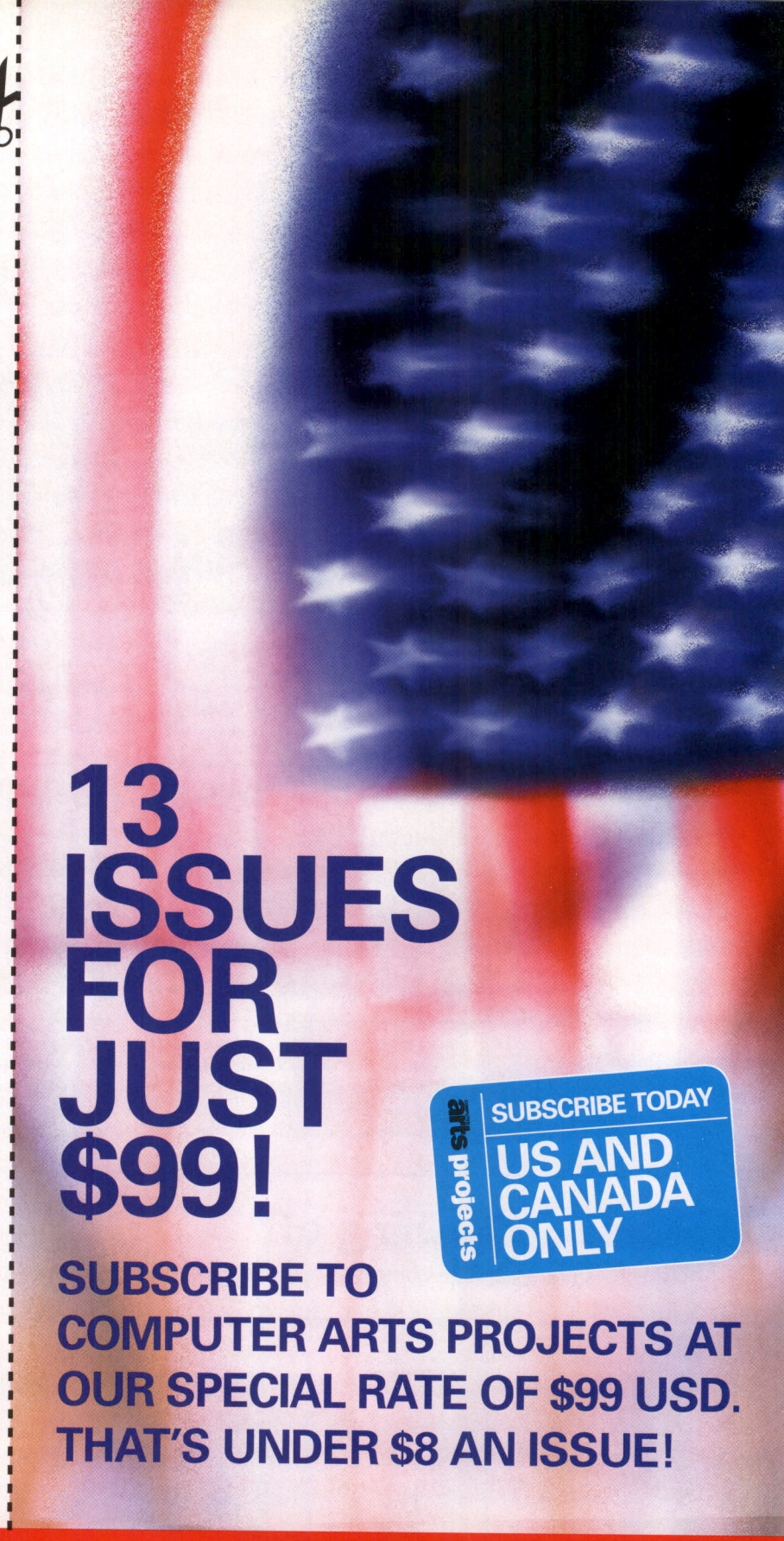

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Saville Associates

"I design for myself and a naively idealistic point of view on my times. That's what I've always done." Peter Saville unravels design.

Peter Saville has led something of a charmed existence. From the early days at Factory Records to his current status as Artistic Director for the city of Manchester, he's been free to exercise creative freedom and influence few ever get to taste.

Having provided his clients with a kind of cultural Rosetta stone for the last 25 years, Peter Saville has developed a great line in cultural insight, the exercise of which he refers to as, "The lesser understood dimension of Peter Saville." And while he remains alternately worldly and idealistic, the creative talent he calls upon under the name Saville Associates continues to ensure that icons like EMI, Givenchy and Mercedes Benz retain that status.

Factory business

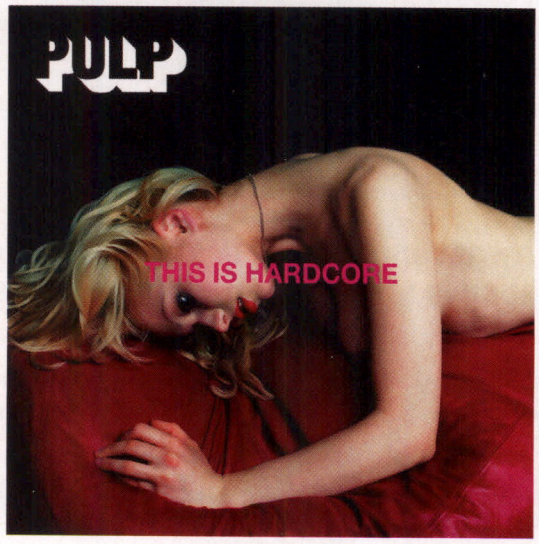
Starting out as the Co-Founder and Creative Director at Factory Records in the late seventies exposed the young Peter Saville to almost radioactive levels of creative freedom. "I didn't appreciate it at the time," he says. "In fact, I took it for granted."

At an age when most designers are lucky to be choosing the position of that crucial half price sticker, "I had a remarkably autonomous moment gifted to me by meeting Tony Wilson in 1975." In the shape of Factory Records, Tony Wilson, "Provided an avenue of idealism and a whole bunch of us went down that avenue."

Peter has been giving free rein to his creativity ever since, developing a propensity for translating his times into starkly beautiful imagery which has won him and his clients reverential treatment. All he says is, "I was able to do things the way I thought they should be done." As his long-time collaborator Howard Wakefield puts it, "Peter steers the ship, he is who he is." And he shows every sign of being a man well acquainted with these waters.

The times are a-changing

For all his iconic stature, Peter Saville has a somewhat pessimistic view of the state of design and, by extension, the society it reflects. "Our relationship with design has shifted in the last 25 years," he says. This could be taken as a glib comment, but when you



This page and opposite: Saville Associates has produced album cover art and promotional material for some of the world's biggest bands including New Order, Pulp and Suede.

consider Peter's role in changing that relationship, it carries a lot of weight. He acknowledges "a contributing influence" in a process which has led him to conclude that, "There's very little professional work I want to do at the moment."

It didn't used to be like this: "Back in the eighties there was a mission to be undertaken." When he left college in the late seventies Peter took stock of his surroundings:

"I looked at the UK and I was disappointed. Everywhere I looked I saw what was missing." It was this situation which the young Peter Saville set out to rectify, stepping in to fill those blank spaces with ground breaking work for bands like New Order, OMD and Joy Division.

Twenty-five years later, with every corner boasting a sophisticated coffee shop with a carefully styled interior, there's some good news and there's some bad news. "It's 'mission accomplished'," says Peter, "in a phase-one type of way."

However, somewhere along the line, the design train has left the tracks and is ploughing on through land it was never meant to touch: "We didn't want it to be a joint venture with capitalism," says Peter, warming to his theme. "Design has become the new advertising." This started happening because we stopped believing adverts and unfortunately, "We've already starting to suspect design."

This state of affairs means designers are faced with a craft robbed of its art: "Most clients aren't looking to contribute to their culture, they just want to flog a dead horse. To make the same product look like a new one." The problem is that, "15 years ago, a considered appearance meant people had thought about what they were offering you, that they cared. Today it's almost a warning." The challenge to designers and their audiences is to stop the relationship from souring.

So what can be done? Deploying a kind of cat-and-mouse strategy Peter answers: "Luckily, I don't need to care." But we want him to care, he's brought us this far. "It will sort itself out," he assures. "The audience is on a learning curve. It's like learning to appreciate new food. It starts with a cappuccino and a pizza – who knows where it's going to end." He suggests goats cheese and sun dried tomatoes as possible destinations, but you get the point.

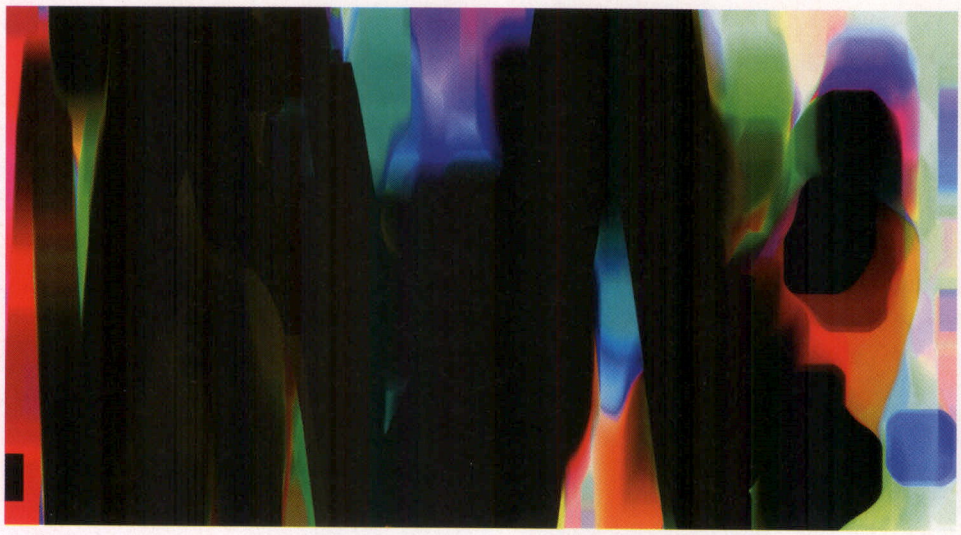
The digital condition

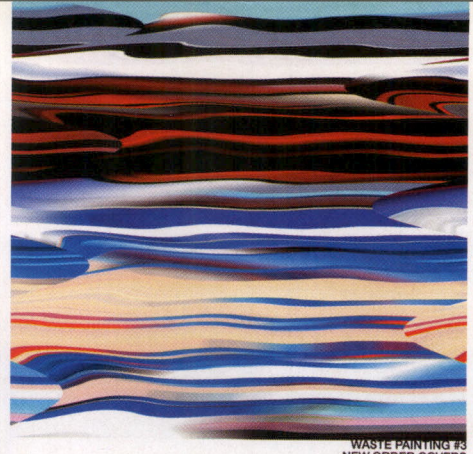
Today, Peter relies on Howard to deal with the computer directly – he remains 'hands off'. In the late eighties, this was down to Brett Wickens, a man Peter describes as, "A technical mastermind." It was Brett, in 1988, who insisted that they had to have one of the brand new Macintosh computers, with one fell swoop shifting their work into the digital realm.

"He was like dad with a new car," Peter jokes. "And I was mum: I could sit in it but I didn't know how it worked." Instead, Peter and Brett would sit together at the machine, much as they had at the drawing board, Peter giving directions and Brett finding a way to make it so.

There was another reason for Peter to remain what he calls "an email idiot". Immediately prior to the arrival of the Mac, Peter and Brett were working like

"Most clients aren't looking to contribute to their culture, they just want to flog a dead horse"

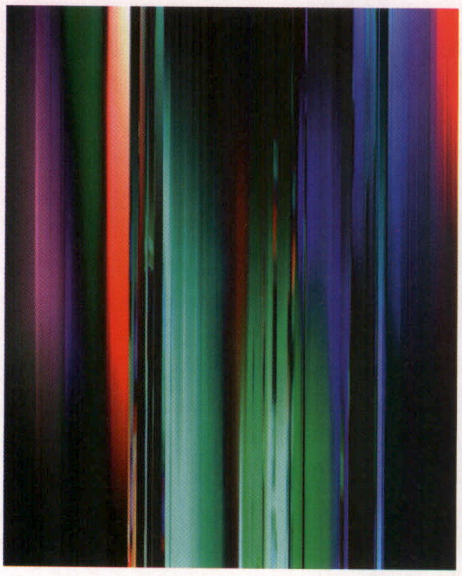




WASTE PAINTING #3
NEW ORDER COVERS
PETER SAVILLE 2003

This page and opposite: The waste painting series happened almost by accident. Peter was immediately taken with the image and the concept. "The great thing about the waste paintings was that we were recycling last week's pixels," he reveals.

"The great thing about the waste paintings was that we were recycling last week's pixels"



mad men: "It was unrelenting," he recalls. "Around 1987 we were working on the New Order campaign in London, but at 6pm it's 10am in LA so the fax would start going again. Then if we were still in the office at 2am Tokyo would start to call."

The arrival of the Mac meant that, "I could pick up the phone and say with my hand on my heart the artwork was in the Mac and we'd just have to wait 'till the morning because I couldn't get to it." The labour-saving device saved the labourers: "The digital condition meant a day off to me. Thinking was the same as ever and as long as I didn't learn how to use it, I was safe."

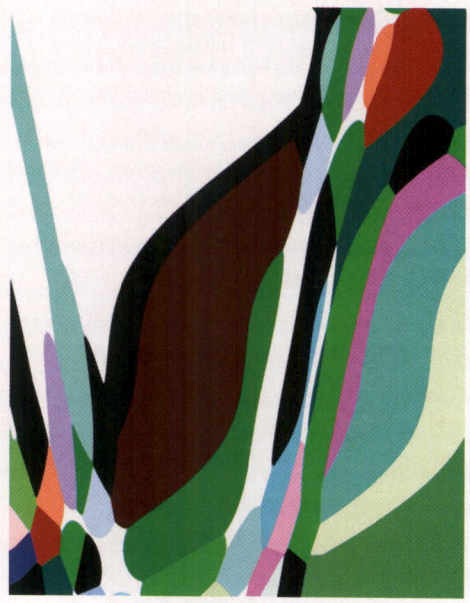
Made of waste

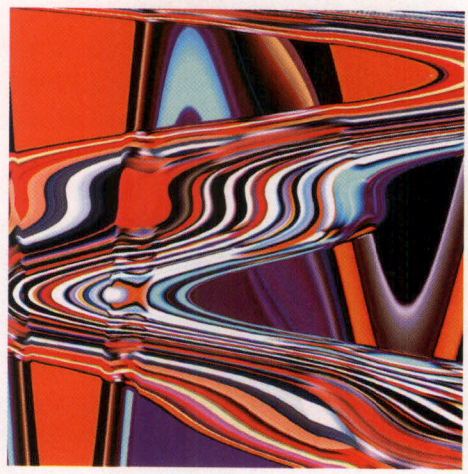
There was another reason Peter embraced digital technology in his own peculiar fashion. "We did a lot of our creating while we were making," he explains. "During the process of getting from A to B, all sorts off weird things happen." To Peter these digital accidents promised a new kind of creative outlet: "It's what your analog mind would never conceive. I try to be a party to these creative possibilities."

One such occasion had important repercussions: "Howard and Paul Hetherington were messing around one evening and they said, come and have a look at this." 'This' turned out to be the forebear of the *Photoshop* waste painting. Peter was immediately taken with the image and the concept, its swirling colour structure reminding him of the 'Made From Waste' recycled plastics which decorated the inside of his kitchen cupboards.

Always seeking a way to express his times, the recycling theme answered a concern which had been building for some time: "The speed at which we were disposing of our creativity was phenomenal and this was distressing me." With a three-month life cycle as their work made its way through the international media the turnover of ideas echoed the disposable nature of society. "The great thing about the waste paintings was that we were recycling last week's pixels." It was a remedy for the times.

Howard reveals a little of the process: "We were layering cut-up images and applying filters in ways





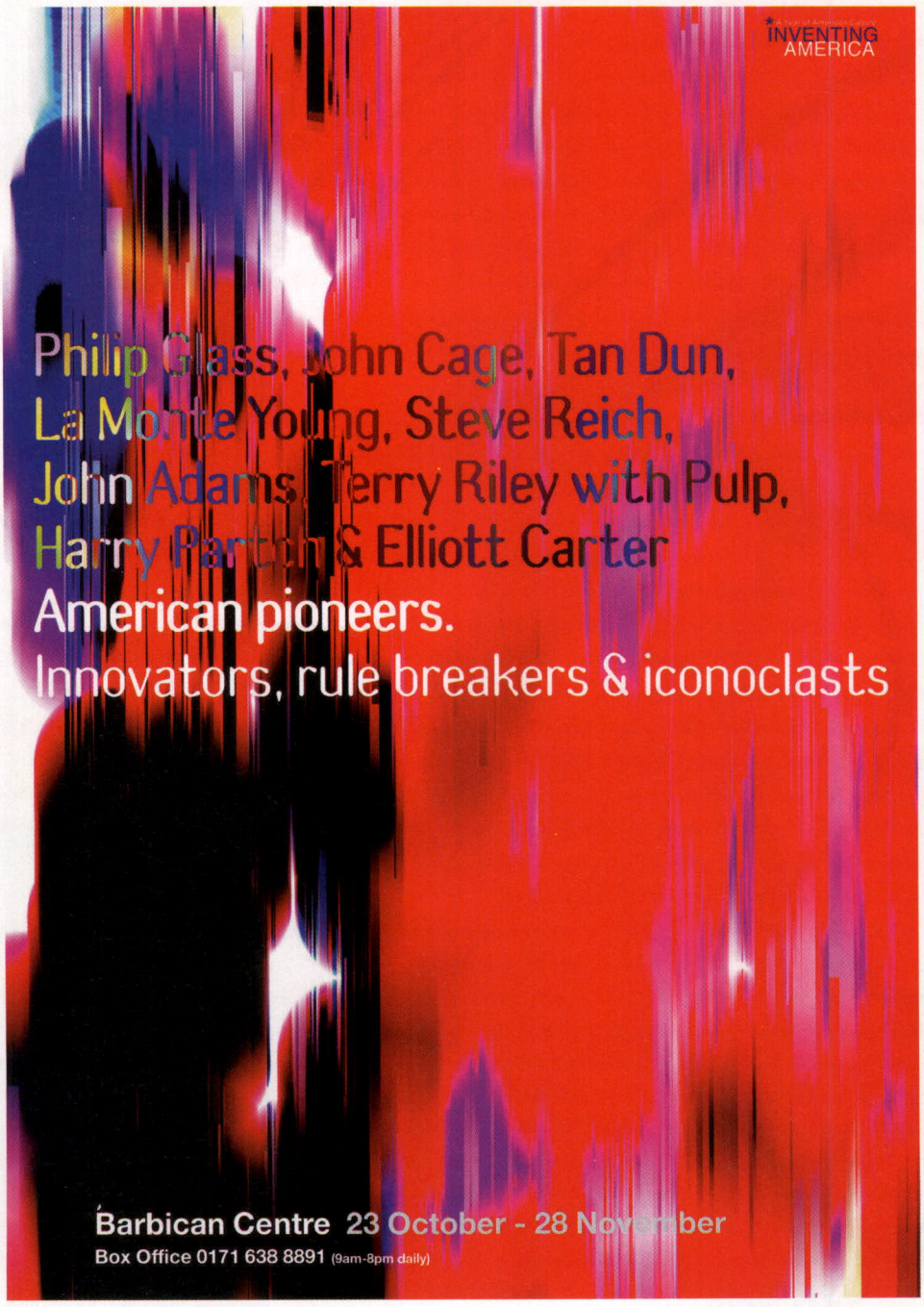
they aren't meant to be used." The actual process remains a trade secret revealing only that, "Wave is the linchpin." But the crucial factor, what gives the images their painterly feel is the intention behind them: "We're trying to make it not look like *Photoshop*."

Something for the weekend

"The first Factory poster worked in the same way a haircut would." Harking back to the early eighties when like-minded souls would spot each other by their daring haircuts, Peter explains that his work operates on the same principle: "Those looking for it will get it."

Although the audience for these coded messages grows by the day, designers capable of making them mean something are still in short supply, hence Peter's advice to "Embrace philosophically what you are doing, if you can." With this in mind, advising EMI on identity or the city of Manchester on its global strategy are little different to designing record sleeves for New Order. As he says himself, "I'm still doing what I've always done, but the platform and the results are quite different." ca-p

To see more of Peter Saville's work, visit **[w]** www.saville-associates.com.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Contemporary CD cover design

Live the graphic-design dream: make a living creating CD artwork you love, then learn to laugh as the record industry falls to pieces around you...

For many designers, creating record sleeves and CD covers is what it's all about. Our first exposure to graphic design is usually from a favourite childhood sleeve, and given this most persuasive medium, it's little wonder that the memory of a colourful illustration or embellished logo is what continues to drive some designers throughout their careers. If your only experience of design up until now has been Websites and other on-screen applications, you're missing out on the pleasure of creating a tactile, immersive piece of narrative design, which has as much potential to be cherished for a lifetime as it has to be discarded in a week. Such is the challenge of designing CD covers.

It's easy to practise too, because everybody knows somebody who's in a band, and the chances are they're producing their own inept posters, flyers and demo sleeves and wondering why they can't get that record deal. This is where you come in, because you can make the difference – you could get them that vital deal. And if you haven't got any mates in bands then you probably know a DJ whose mix CDs could do with sprucing up. And if you haven't got any mates at all, you could always hone your skills by designing an imaginary sleeve for one of those 'intelligent' techno outfits you love so much.

In this tutorial, you're going to see how exciting it can be to work with musicians, to learn how to explore visual concepts and themes through illustrative processes, and how to set up accurate templates to produce perfect print-ready artwork. When you've finished, your rock star friends will be so jealous that they'll all want to be designers!

One last thing before you embark on your illustrious new career: GET PAID UP FRONT BEFORE THE RECORD LABEL FOLDS ON YOU!

Expertise and illustration provided by Studio Output, a studio that believes in graphic design as a persuasive form of communicating ideas, rather than simply making things look pretty. For more Output work, visit **[w]** www.studio-output.com.

All the components needed to complete this tutorial can be found on the CD in the Software\Tutorials\Tutorial files\Tutorial files\All\Poster design folder.

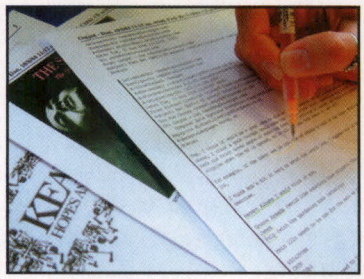
Part 1: From brief to concept

Turn a rough idea into something substantial...

Be inspired!

Inspiration can be found in the unlikeliest of places. A box of redundant electrical equipment stored in a corner of our studio provided a wealth of imagery for this illustration. Be on the lookout for anything that interests or inspires you – second-hand stores often have unusual objects. Carry your camera and sketch book around with you at all times, and bookmark sites you admire on the Web. Doodle, make notes, whatever it takes to capture and record that spark of inspiration!

Do your research

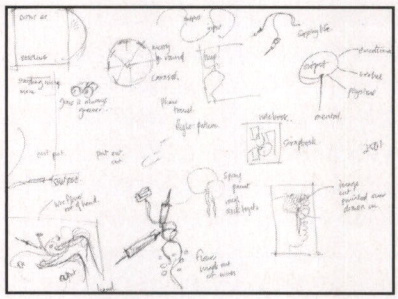


The best way to approach a job is to thoroughly understand the brief...

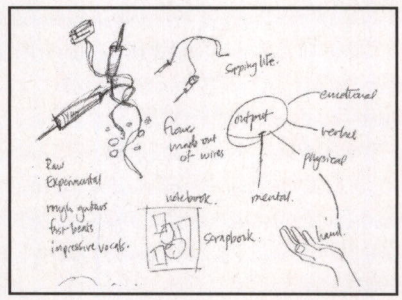
Use the clues a client gives you to develop a basic understanding of their expectations and clarify the job in your own mind. This will save you time and effort in the long run.

Take particular note of the band's musical tastes, influences and style. This band's influences are as diverse as Pink Floyd, The Smiths, and Keane; they wanted an iconic design with strong use of typography. The band's influences need to come across in some way in the cover art.

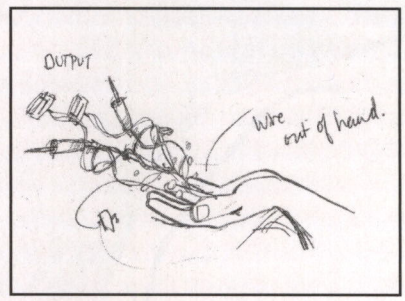
Do some research based on your findings. Look around your local music store, trawl the Web, or do a bit of both. This will help you to avoid inappropriate styles (for example, a style closely associated with another music genre) and possibly give you inspiration for a different approach.



1 The first step is to get your pad out and come up with lots of ideas. You don't have to be a great artist; it's about getting your ideas down on paper. Consider the title and any recurrent themes in the tracklist. This CD is entitled *The Output EP* and is based around a day in the life of a designer who becomes a musician but wants to return to design.



2 Once you've got an idea you're happy with, prepare to sell it to the client. It's a good idea to get the client involved at an early stage, so that you don't finish the project only to find out that the client doesn't like your basic concept.



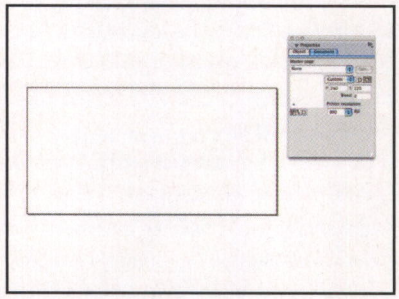
3 The concept chosen for this sleeve was to depict the artist's dual 'output' of music and design through imagery (audio plugs and computer wires) that suggests both but merges into one form, represented by the hand. Using a mixture of illustrative techniques we're going to create a raw, experimental 'scrap book' design.

Part 2: Preparation

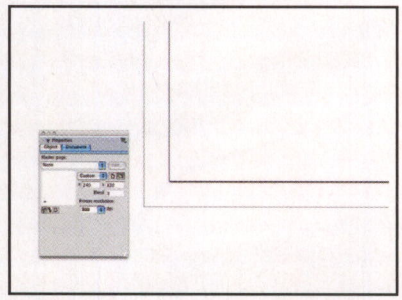
Here's some advice on setting up your document...

Direct the eye

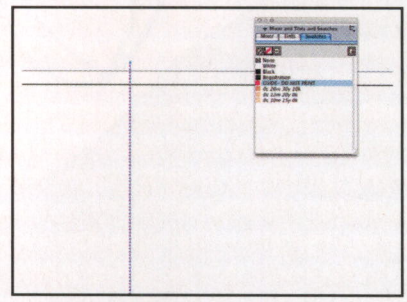
In the formative stages of your composition you need to determine a hierarchy of elements (including text) in order of importance. Consider how you will guide the viewer's eye from one object to the next, remembering that negative and positive space play an equally important part in this process. Aim to direct the viewer in such a way that you convey your idea or message effectively.



1 Now you've settled on a basic concept, create a new document, name it appropriately and create your first page. A normal 4pp CD cover booklet is set up at 240x120mm, the double-sided inlay card is 151x118mm and the CD onbody is 117mm diameter. However, be aware that different manufacturers use slightly different specs.



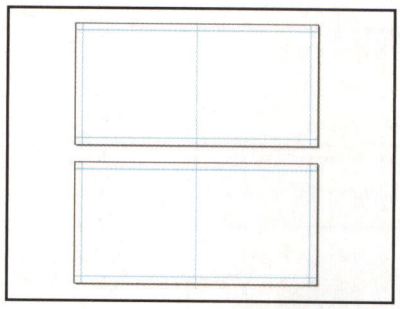
2 Add bleed to the four-page booklet and inlay card in the document palette. Most printers require at least 3mm bleed to avoid white borders around printed pages. The CD onbody document does not require bleed because it's screenprinted directly onto the disc with a very slight border.



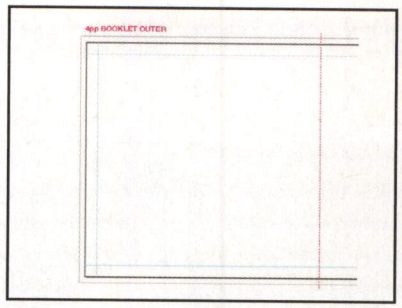
3 Add the guides you need on your first page, which will be the folded outer booklet. Use a vertical dotted line to indicate where the fold is. Colour this line using a spot colour not used in the document and name this colour 'GUIDE – DO NOT PRINT'. This gives the printer an accurate indication of where fold lines should be.

Avoid point overload!

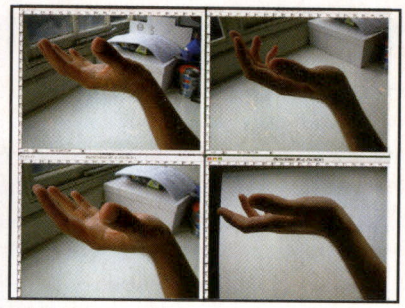
Vector-based illustrations often include detailed drawing with many points. As the illustration builds, you may find that your document begins to slow down or simply crashes. To avoid this, simplify smaller objects (where a loss of detail will not be noticed) and use your Union tool to join objects.



4 Now duplicate this page to use as the inner booklet. This saves redrawing the guides and also ensures consistency. Use the same technique to set up the pages for the inlay card (inner and outer) and prepare the onbody on a separate document.



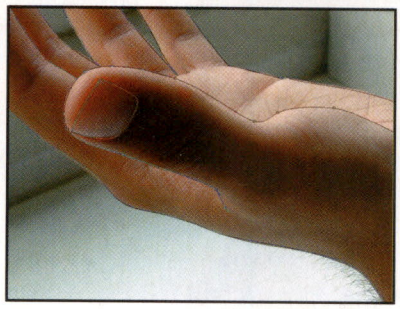
5 When you've set the document size and guides for the booklet and inlay card, it's a good idea to indicate which is the front and back of each. Use your 'GUIDE – DO NOT PRINT' colour for the text, place it outside the bleed area and name the pages: '4pp BOOKLET OUTER', and so on.



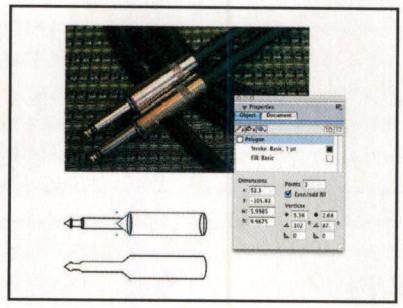
6 Next, collect reference imagery for the vector drawings and images to collage. Take the photographs you'll need in a variety of angles and try to get as many as possible. A good variety of shots will give you more composition options.

Part 3: Creating your illustration

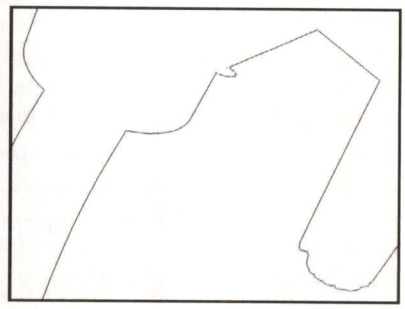
Draw vector elements, add colour and input images...



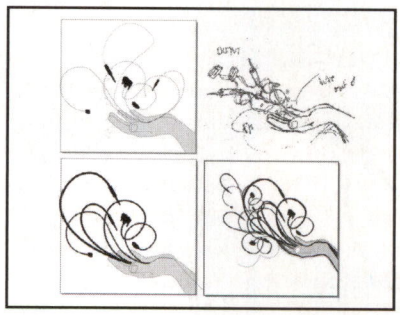
1 Choose your best photograph and begin to trace the basic outline of the hand. Use the Pen tool in *Photoshop* to create a path around the hand. Then copy the path and paste it into the document you've set up in *FreeHand*.



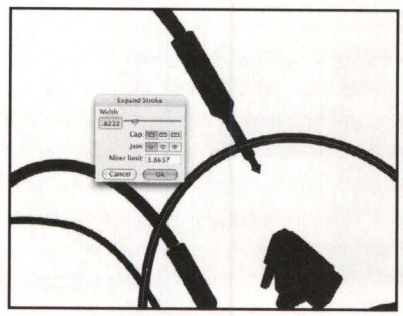
2 Use the photos you've collected to help you draw the vector plugs. Often detailed drawings can be constructed by combining a series of simple shapes and line work. Use the Object information palette to ensure the dimensions are equal and accurately joined.



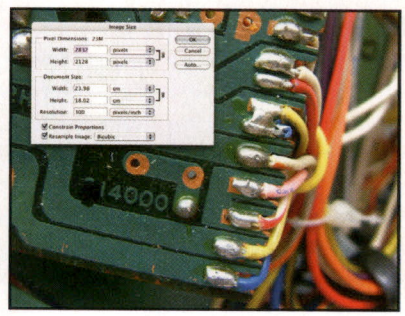
3 Delete any unnecessary points and make sure there are no floating lines. Use the Alignment tool to ensure your shapes are centred where necessary. Accurately drawn elements are essential because correcting them at a later stage can be time-consuming.



4 Once you've drawn all the vector objects you want to include in your illustration, begin to compose your basic layout using the initial sketch as reference. Experiment with the hierarchy, positioning and size of objects.



5 When you're happy with the basic composition, add more character to the vector illustrations by expanding the strokes to make a solid shape (Expand Stroke tool). Then drag points to create depth and emphasis in certain areas. This gives your illustration a rougher, hand-drawn feel.



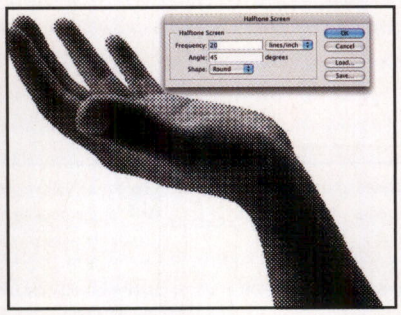
6 Open any images you're going to use in *Photoshop* and make sure they are all 300dpi in CMYK. It's best to work in CMYK from the start, because converting from RGB to CMYK can result in loss of subtlety. Clean up the images and save them as TIFFs ready to import into *FreeHand* or *Illustrator*.

Creating your illustration continued...

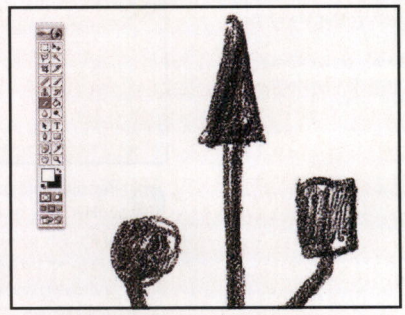
No room for guessing

When sending artwork to print, always include an artwork information sheet with your files. This sheet should contain basic information such as the number and size of pages, colour spec. (that is, CMYK or spot colours), fonts used (if any) and whether the artwork contains images. By including this information, you provide the printer with a solid point of reference that leaves no room for guesswork.

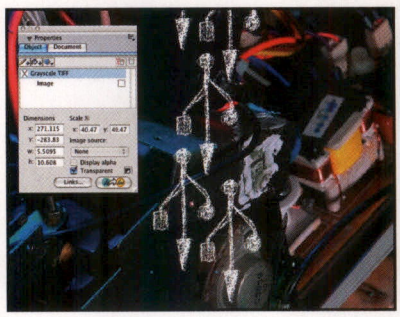
7 Once the images have been imported, position them to look like they've been cut out and pasted. Use your Pen tool to create various shapes, ensuring all paths are closed to create an object. Then copy and paste an image inside each shape. Place your images together around the vector elements, considering the balance of colour and content.



8 Add depth and interest to your image by using greyscale and bitmap images. Try opening DansHandCutout.tif and in the Image>Mode menu, select Bitmap Image. Experiment with the different halftone options to create various effects.

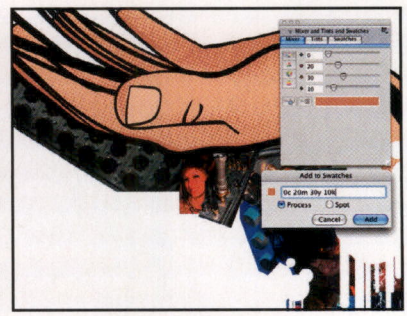


9 Hand-drawn elements also add to the scrapbook feel. Sketch a couple of doodles, select your favourite, and scan it into *Photoshop* as a greyscale image at about 600dpi. Use the Eraser tool to clean up any unwanted lines or blemishes, and save the image as a bitmap TIFF.

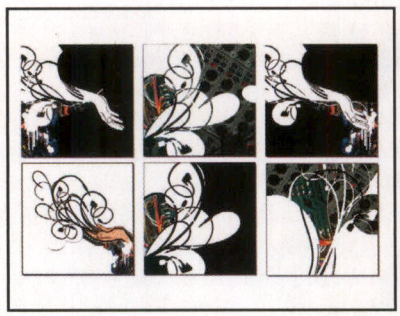


10 Import bitmap TIFFs into your illustration and give them a transparent background in the Object palette. This option is safe because the only information bitmaps contain is whether a pixel is on or off. Bitmaps can then be coloured using the Swatches palette.

11 You can add extra vector elements where you feel it's visually necessary. For example, dripping dots have been used to suggest the image has been sprayed with paint.

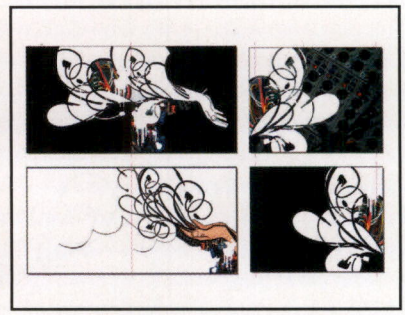


12 The right stage at which to start adding colour depends on your personal preference. You may prefer to get all the elements in place before considering colour. For most standard jobs, you'll need to use the CMYK picker when selecting your colours. If any Pantones are used, it's vital that they be turned into CMYK before the job goes to print.



13 Now you've got all your elements in place with the added dimension of colour, it's time to start experimenting. Remember this illustration should provide elements for the booklet, CD inlay card and CD onbody artwork, so be creative! Use the Mirror, Rotate, Duplicate and Size tools to create different compositions.

14 The Union tool is handy for simplifying elements that can be joined. For example, you may want to join together the plugs and wires. You can then delete elements from the negative space to create a completely different shape.



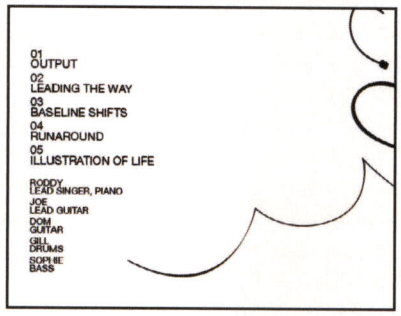
15 Now that you've got a number of options to choose from, start to apply them to the various artwork pages. Consider that the image you choose for the CD cover should be visually arresting and have a strong shelf presence.

Part 4: Adding text

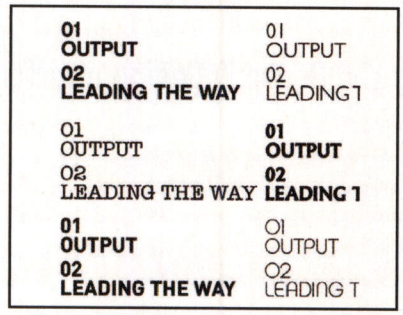
It's time for the final elements to be added: the title, type content and logos...

Bespoke type

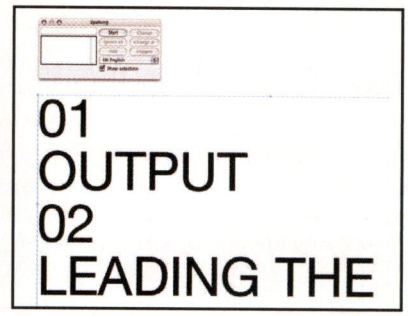
While there's nothing wrong with using existing typefaces, a bespoke logotype or customised typeface will often add an extra element of individuality to your design. You may want to create your own font by using *FontLab* or *Fontographer*. Alternatively, use collected images of type (graffiti, hand-painted signage, and so on) or hand-rendered type to scan and redraw.



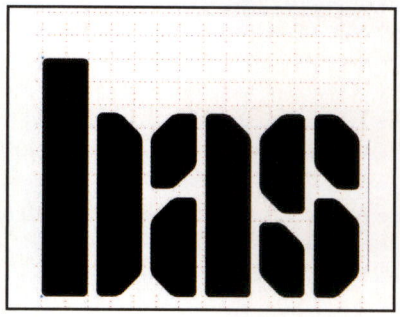
1 It's a good idea to place your text roughly on the relevant pages to get an idea of the space it'll fill. This will affect the positioning and size of your illustrations. You can also add visual devices to your illustration to lead the eye to important text (for example, lines leading from the hand to the track names).



2 The importance of well-considered typography can't be underestimated in CD design, and will help to set you apart as a designer. The type should become a part of the illustration itself. Take time to look at typefaces and examples of typography and consider what style would best suit your illustration.

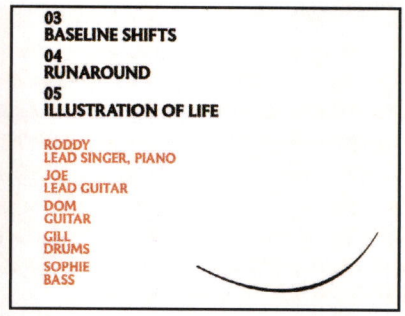


3 The first thing you need to do when using text provided by the client is to make some initial checks. Look for grammatical errors, unnecessary punctuation and spelling mistakes. An incorrectly spelt word can ruin an otherwise perfect job.

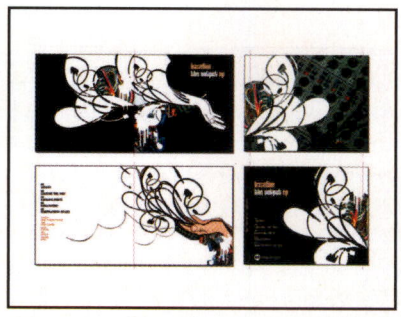


4 To emphasise the title and band name you should look at the various possibilities of display fonts. If you want to give the band's name more individuality, consider drawing a bespoke logotype or customising an existing typeface.

5 When choosing a typeface for body text, consider its legibility, and its relationship with the display font used. You may want to choose a font that harmonises with the display font or something which works in contrast. Try as many typefaces as time allows before making a decision.

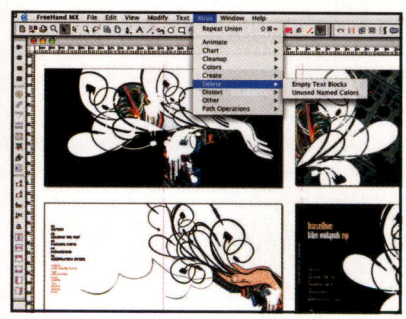


6 Now begin to experiment with sizes, kerning, leading and colour. Each of these elements can make a huge difference to the overall appearance. Determine a hierarchy of information and use these options to add emphasis where necessary.



7 Once you've added all your text and are happy with the illustration, carefully check your artwork for mistakes. Use the Preview mode to view your illustration, paying particular attention to joins, lines and points. Then print your finished artwork and take one last look before sending to the client for approval.

8 Most onbody artwork is screenprinted in Pantone spot colours. Check you've selected the correct colours and remove any that aren't required. Avoid any small text or fine detail, because screenprinting uses a much coarser screen than regular litho printing, and is therefore likely to 'fill in'.



9 When you're preparing the finished booklet and inlay card for print, you must ensure all colours are CMYK (except your 'GUIDE – DO NOT PRINT' colour) then delete any unused colours. Ensure you've added at least a 3mm bleed. Then turn all your fonts to paths, save your document and collect for ouput! ca-p

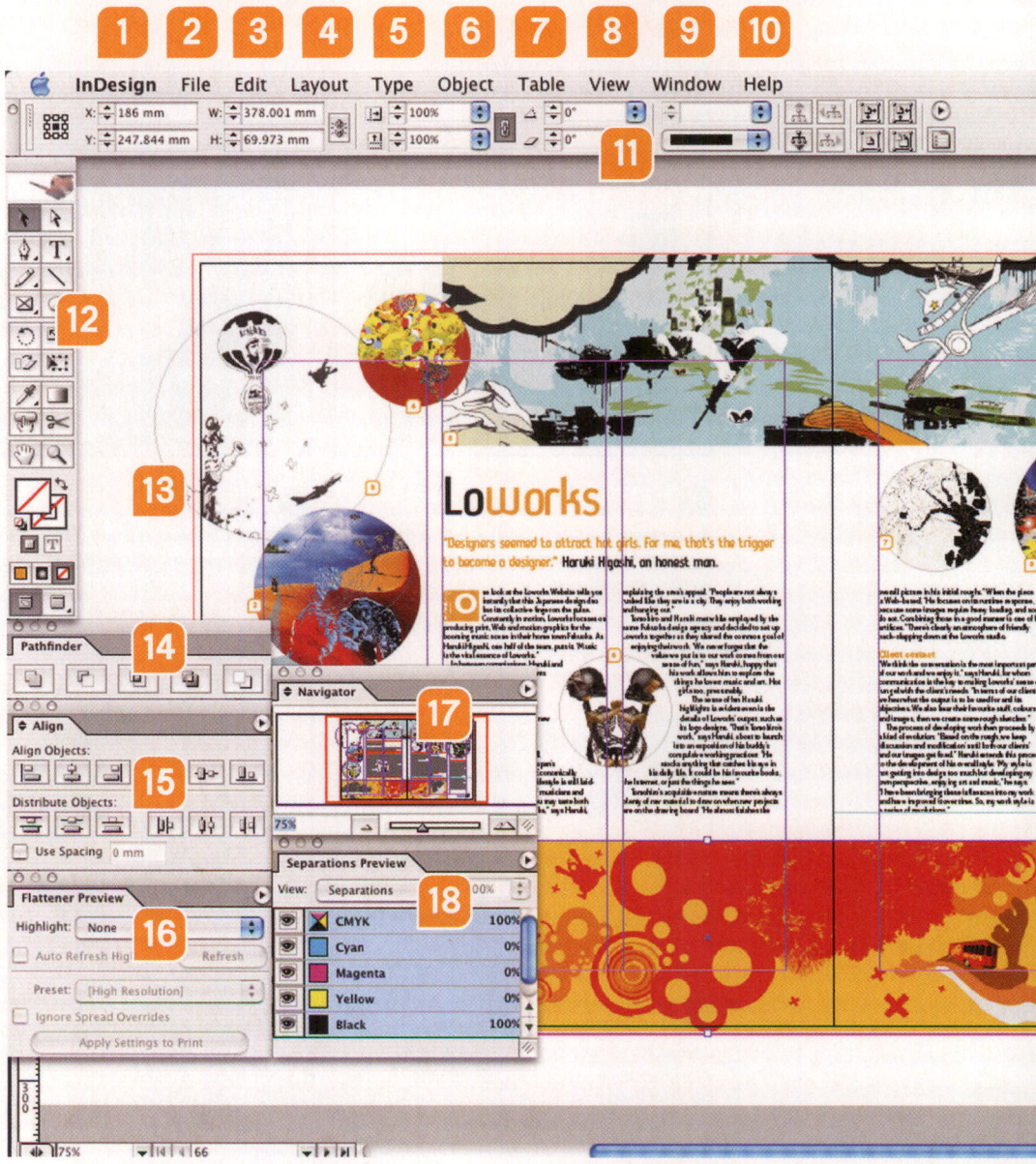
The InDesign CS interface

Your handy reference guide to the Adobe *InDesign* interface...

InDesign, in its third release has, as you probably know by now, taken the print and publishing world by storm. Many of the major publishing houses have moved over to the tool and a plethora of magazines (including this one) is taking advantage of its powerful layout and print tools.

If you're unfamiliar with the intricacies of the *InDesign* interface, here you'll find a handy guide to all the main palettes. Once you've got to grips with it, turn to page 94 for our comprehensive list of *InDesign* shortcuts. Keep them safe for future reference...

"Many of the major publishing houses have moved over to the tool... including this one"



1 InDesign menu Use this menu to bring up *InDesign's* preferences in Mac OS X. Preferences reside under the Edit menu on the PC.

2 File menu The familiar File menu enables you to do all the usual things, such as open documents, open recent documents, place images and text, set up your documents, export to PDF, generate a 'package' for *GoLive* and set up print presets.

3 Edit menu Another familiar menu, the Edit menu contains such functions as copy, paste, duplicate, step and repeat as well as options for managing dictionaries, colour and transparency settings, and keyboard shortcuts.

4 Layout menu The Layout menu is where you can set up margins and columns, ruler guides, create guides, as well as select layout adjustment – a feature that enables you to automatically move and resize objects if you change the dimensions or orientation of your document. You can also set up page numbers and jump to pages and spreads using this menu.

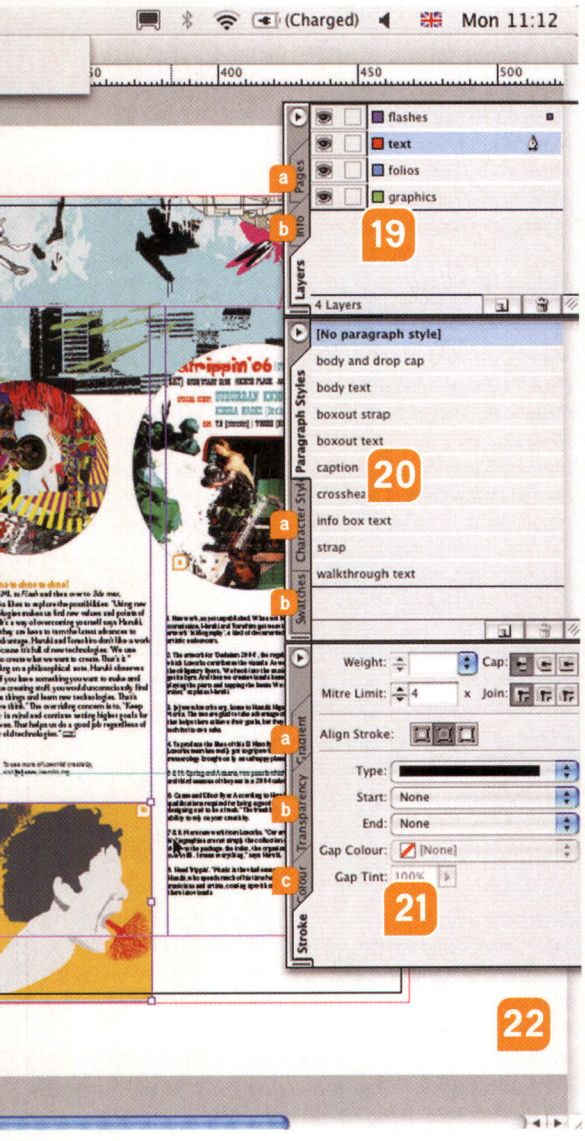
5 Type menu As you would expect, the Type menu enables you to manage the fonts and typography within your document. Obviously, you can change the font and size, but you can also insert special characters, change case and specify 'type on a path' options.

6 Object menu The Object menu contains options for modifying objects – such as picture boxes. As well as the standard transform features, this menu also has the tools needed to fit images to frames, add drop shadows, feathers and corner effects, adjust clipping paths, create compound objects using the pathfinder tools and adjust display performance.

7 Table menu As the name suggests, this menu enables you to create and edit tables in *InDesign*, giving you, amongst other things, the option to merge and distribute cells, distribute rows and columns, and edit headers and footers.

8 View menu The View menu's main premise is to give you options to show and hide various guide elements, such as guides themselves, baseline grid, text thread and frame edges. You can also use the menu to zoom to specific sizes, such as pasteboard and actual size.

9 Window menu Use this menu to show and hide *InDesign's* various palettes. You can also save and load workspaces — making it easy to customise the software for different print-based jobs.



10 Help menu The Help menu points you to *InDesign's* HTML-based help system. It also enables you to register your copy of *InDesign* and check for updates.

11 Control bar The Control bar is the control centre of *InDesign*. It's context-sensitive, meaning it changes to display options relevant to the tool, or object, selected. You can do virtually anything from here, including change font, specify text alignment, fit content to boxes, transform objects and much more.

12 Tools *InDesign* sports a simple toolbox, containing selection and direct selection tools, lines and shape tools, transform tools, path operation tools and gradient tools. You can change stroke and fill colours here, as well as specify normal view mode, preview view mode, slug view mode or bleed view mode.

13 Pasteboard The *InDesign* pasteboard, like a traditional pasteboard, gives you an area outside of your document boundaries to work with and prepare objects and text.

14 Pathfinder The Pathfinder is borrowed from *Illustrator* and enables you to create compound shapes by merging two or more objects together. Using this palette you can add objects together, subtract objects from one another, intersect objects and more.

15 Align Like that found in a vector application, the Align palette enables you to align and distribute objects within your document. Handy for when you need to space lots of objects evenly on a page, for example.

16 Flattener Preview New to *InDesign CS*, the Flattener Preview gives you onscreen feedback to which transparent or semi-transparent objects on your page will be flattened when being output to PDF or printed.

17 Navigator Like *Photoshop*, *InDesign* includes a Navigator palette. This provides a scaled-down preview of your document (all spreads) which you can pan around to find the object or page you want to see. You can also adjust the zoom amount. You won't use it that often (many favour the Hand tool) but it's useful nevertheless.

18 Separations Preview The Separations Preview will become invaluable during your day-to-day print work. It gives you a preview of each colour separation — including spot colours. This makes it easy to check special finishes and make sure everything will print correctly.

19 Layers Like *Illustrator*, *InDesign* features a Layers palette. This, along with the Arrange command, enables you to easily organise the order in which your objects lie on the page.

a. Pages
Use this palette to manage the pages in your document. The palette options enable you to add, remove and number pages.

b. Info
The Info palette changes contextually, depending on the object selected. You can get information on resolution, word counts, cursor position and so on.

20 Paragraph Styles The Paragraph Styles palette enables you to create and manage paragraph style sheets and also create Nested Styles — a new feature in *InDesign* that enables you to combine character and paragraph styles. Paragraph Styles, as the name suggests, are styles that are applied to chunks of body copy.

a. Character Styles
The Character Styles palette enables you to create styles for individual characters in your document. These can then be nested within paragraph styles to create drop caps and so on.

b. Swatches
The Swatches palette, as you would expect, enables you to define swatches and add them to your objects. You can create spot colours from this menu too, and also add tints.

21 Stroke The Stroke palette enables you to specify the stroke weight, style, cap, join, start and end arrows, and so on, of your strokes. You can also open up the Stroke Styles palette from here — enabling you to define your own strokes and save them for use at a later date.

a. Gradient
The Gradient palette enables you to specify a radial or linear gradient for use within your document.

b. Transparency
The Transparency palette is the palette that's caused all the fuss amongst print designers. Using this palette you can take any object and adjust the opacity of it, dynamically onscreen. You can even apply blending modes to create interesting overlay effects. Remember to check the Flattener Preview before print though.

c. Colour
The Colour palette enables you to specify a tint of the currently selected swatch (using a *Photoshop* and *Illustrator*-like ramp) and use it within your document.

22 Palette dock New to *InDesign CS*, the palette dock enables you to drag any palette to the right-hand side of the screen and collapse it to save desktop real-estate. ca-p

InDesign CS shortcuts

Edit menu

Check Spelling...	Cmd+I
Clear – Delete	Cmd+Delete or Delete
Duplicate	Opt+Shift+Cmd+D
Edit in Story Editor	Cmd+Y
Find Next	Opt+Cmd+F
Find/Change...	Cmd+F
Paste in Place	Opt+Shift+Cmd+V
Paste Into	Opt+Cmd+V
Step and Repeat...	Shift+Cmd+V

Layout menu

First Page	Shift+Cmd+Page Up
Go Back	Cmd+Page Up
Go Forward	Cmd+Page Down
Last Page	Shift+Cmd+Page Down
Next Page	Shift+Page Down
Next Spread	Opt+Page Down
Previous Page	Shift+Page Up
Previous Spread	Opt+Page Up

Object editing

Decrease size/scale by 5%	Opt+Cmd+,
Increase size/scale by 5%	Opt+Cmd+.
Nudge down	Down Arrow
Nudge down 1/10	Shift+Cmd+Down Arrow
Nudge down 1/10 duplicate	Opt+Shift+Cmd+Down Arrow
Nudge down duplicate	Opt+Down Arrow
Nudge down x10	Shift+Down Arrow
Nudge down x10 duplicate	Opt+Shift+Down Arrow
Nudge left	Left Arrow
Nudge left 1/10	Shift+Cmd+Left Arrow
Nudge left 1/10 duplicate	Opt+Shift+Cmd+Left Arrow
Nudge left duplicate	Opt+Left Arrow
Nudge left x10	Shift+Left Arrow
Nudge left x10 duplicate	Opt+Shift+Left Arrow
Nudge right	Right Arrow
Nudge right 1/10	Shift+Cmd+Right Arrow
Nudge right 1/10 dup	Opt+Shift+Cmd+Right Arrow
Nudge right duplicate	Opt+Right Arrow
Nudge right x10	Shift+Right Arrow
Nudge right x10 dup	Opt+Shift+Right Arrow
Nudge up	Up Arrow
Nudge up 1/10	Shift+Cmd+Up Arrow
Nudge up 1/10 dup	Opt+Shift+Cmd+Up Arrow
Nudge up duplicate	Opt+Up Arrow
Nudge up x10	Shift+Up Arrow
Nudge up x10 dup	Opt+Shift+Up Arrow
Select all guides	Opt+Cmd+G

Object menu

Arrange: Bring Forward	Cmd+]
Arrange: Bring to Front	Shift+Cmd+]
Arrange: Send Backward	Cmd+[
Arrange: Send to Back	Shift+Cmd+[
Clipping Path...	Opt+Shift+Cmd+K
Compound: Make	Cmd+8
Drop Shadow...	Opt+Cmd+M
Fitting: Centre Content	Shift+Cmd+E
Fitting: Fit Content Proportionally	Opt+Shift+Cmd+E
Fitting: Fit Content to Frame	Opt+Cmd+E
Fitting: Fit Frame to Content	Opt+Cmd+C
Group	Cmd+G
Lock Position	Cmd+L
Select: First Object Above	Opt+Shift+Cmd+]
Select: Last Object Below	Opt+Shift+Cmd+[
Select: Next Object Above	Opt+Cmd+]
Select: Next Object Below	Opt+Cmd+[
Text Frame Options	Cmd+B
Transform: Move	Shift+Cmd+M
Ungroup	Shift+Cmd+G
Unlock Position	Opt+Cmd+L

Tables menu

Cell Options: Text	Tables-Opt+Cmd+B
Delete: Column	Tables-Shift+Delete
Delete: Row	Tables-Cmd+Delete
Insert Table	Text-Opt+Shift+Cmd+T
Insert: Column	Tables-Opt+Cmd+9
Insert: Row	Tables-Cmd+9
Select: Cell	Tables-Cmd+/
Select: Column	Tables-Opt+Cmd+3
Select: Row	Tables-Cmd+3
Select: Table	Tables-Opt+Cmd+A
Table Options: Table Setup	Opt+Shift+Cmd+B

Text and Tables

Align centre	Shift+Cmd+C
Align force justify	Shift+Cmd+F
Align justify	Shift+Cmd+J
Align left/right	Shift+Cmd+L, Shift+Cmd+R
Align to baseline grid	Opt+Shift+Cmd+G
Apply bold	Shift+Cmd+B
Apply italic	Shift+Cmd+I
Apply normal	Shift+Cmd+Y
Auto leading	Opt+Shift+Cmd+A
Auto-hyphenate on/off	Opt+Shift+Cmd+H
Clear	Tables-Delete
Delete	Tables-Del
Find Next	Text-Shift+F2
Increase baseline shift	Text-Opt+Shift+Up Arrow
Increase baseline shift x 5	Text-Opt+Shift+Cmd+Up Arrow
Increase kerning/tracking	Text-Opt+Right Arrow
Increase kerning/tracking x 5	Text-Opt+Cmd+Right Arrow
Increase leading	Text-Opt+Down Arrow
Increase leading x 5	Text-Opt+Cmd+Down Arrow
Increase point size	Shift+Cmd+.
Increase point size x 5	Opt+Shift+Cmd+.
Increase word space	Opt+Cmd+\
Increase word space x 5	Opt+Shift+Cmd+\
Load Find and Find Next instance	Text-Shift+F1
Load Find/Replace with selected text	Text-Cmd+F1, Text-Cmd+F2
Move down	Tables-Down Arrow
Move down one line	Text-Down Arrow
Move left	Tables-Left Arrow
Move right	Tables-Right Arrow
Move to beginning of story	Text-Cmd+Home
Move to end of story	Text-Cmd+End
Move to first cell in Column	Tables-Opt+Page Up
Move to first Cell in row	Tables-Opt+Home
Move to first Row in frame	Tables-Page Up
Move to last cell in column	Tables-Opt+Page Down
Move to last cell in row	Tables-Opt+End
Move to last row in frame	Tables-Page Down
Move to next cell	Tables-Tab
Move to previous cell	Tables-Shift+Tab
Move to the end of the line	Text-End
Move to the left one character	Text-Left Arrow
Move to the left one word	Text-Cmd+Left Arrow
Move to the next paragraph	Text-Cmd+Down Arrow
Move to the previous paragraph	Text-Cmd+Up Arrow
Move to the right one character	Text-Right Arrow
Move to the right one word	Text-Cmd+Right Arrow
Move to the start of the line	Text-Home
Move Up	Tables-Up Arrow
Move up one line	Text-Up Arrow
Normal horizontal text scale	Shift+Cmd+X
Normal vertical text scale	Opt+Shift+Cmd+X
Recompose all stories	Opt+Cmd+/
Replace with Change To text	Text-Cmd+F3
Replace with Change To text and Find Next	Text-Shift+F3
Reset kerning and tracking	Text-Opt+Cmd+Q
Select cells above	Tables-Shift+Up Arrow
Select cells below	Tables-Shift+Down Arrow
Select cells to the left	Tables-Shift+Left Arrow
Select cells to the right	Tables-Shift+Right Arrow
Select line	Text-Shift+Cmd+\
Select one character to the left	Text-Shift+Left Arrow
Select one character to the right	Text-Shift+Right Arrow
Select one line above	Text-Shift+Up Arrow
Select one line below	Text-Shift+Down Arrow
Select one paragraph before	Text-Shift+Cmd+Up Arrow
Select one paragraph forward	Text-Shift+Cmd+Down Arrow
Select one word to the left	Text-Shift+Cmd+Left Arrow

Your essential guide to all of *InDesign's* keyboard shortcuts...

Select one word to the right	Text-Shift+Cmd+Right Arrow
Select to beginning of story	Text-Shift+Cmd+Home
Select to end of story	Text-Shift+Cmd+End
Select to the end of the line	Text-Shift+End
Select to the start of the line	Text-Shift+Home
Start Row on Next Column	Tables-Enter
Start Row on Next Frame	Tables-Shift+Enter
Update missing font list	Opt+Shift+Cmd+/

Tools

Add Anchor Point Tool	=
Apply colour	,
Apply default fill and stroke colours	D
Apply gradient	.
Apply None	/, Num /
Button Tool	B
Convert Direction Point Tool	Shift+C
Delete Anchor Point Tool	-
Direct Selection Tool	A
Ellipse Tool	L
Erase Tool	[none defined]
Eyedropper Tool	I
Free Transform Tool	E
Gradient Tool	G
Hand Tool	H
Line Tool	\
Measure Tool	K
Pen Tool	P
Pencil Tool	N
Rectangle Frame Tool	F
Rectangle Tool	M
Rotate Tool	R
Scale Tool	S
Scissors Tool	C
Selection Tool	V
Shear Tool	O
Smooth Tool	[none defined]
Swap fill and stroke activation	X
Swap fill and stroke colours	Shift+X
Toggle Text and Object Control	J
Toggle view setting between default and preview	W
Type on a Path Tool	Shift+T
Type Tool	T
Zoom Tool	Z

Type menu

Character Styles	Shift+F11
Character	Cmd+T
Create Outlines	Shift+Cmd+O
Insert break character: column break	Text-Enter
Insert break character: forced line break	Text-Shift+Return
Insert break character: frame break	Text-Shift+Enter
Insert break character: page break	Text-Cmd+Enter
Insert special character: auto-page number	Text-Opt+Shift+Cmd+N
Insert special character: discretionary hyphen	Text-Shift+Cmd+-
Insert special character: Indent to here	Text-Cmd+\
Insert special character: next page number	Text-Opt+Shift+Cmd+]
Insert special character: non-breaking hyphen	Text-Opt+Cmd+-
Insert special character: previous page number	Text-Opt+Shift+Cmd+[
Insert special character: right indent tab	Text-Shift+Tab
Insert white space: em space	Text-Shift+Cmd+M
Insert white space: en space	Text-Shift+Cmd+N
Insert white space: hair space	Text-Opt+Shift+Cmd+I
Insert white space: non-breaking space	Text-Opt+Cmd+X
Insert white space: thin space	Text-Opt+Shift+Cmd+M
Paragraph styles	F11
Paragraph	Opt+Cmd+T
Show hidden characters	Opt+Cmd+I
Tabs	Shift+Cmd+T

View menu

Actual Size	Cmd+1
Entire Pasteboard	Opt+Shift+Cmd+0
Fit Page in Window	Cmd+0
Fit Spread in Window	Opt+Cmd+0
Hide Frame Edges	Cmd+H
Hide Guides	Cmd+;
Hide Rulers	Cmd+R
High Quality Display	Opt+Cmd+H
Lock Guides	Opt+Cmd+;
Optimised Display	Opt+Cmd+O
Overprint Preview	Opt+Shift+Cmd+Y
Show Baseline Grid	Opt+Cmd+'
Show Document Grid	Cmd+'
Show Structure	Opt+Cmd+1
Show Text Threads	Opt+Cmd+Y
Snap to Document Grid	Shift+Cmd+'
Snap to Guides	Shift+Cmd+;
Typical Display	Opt+Cmd+Z
Zoom In	Cmd+=, Cmd+Num +
Zoom Out	Cmd+-, Cmd+Num -

Views, Navigation

200% size	Cmd+2
400% size	Cmd+4
50% size	Cmd+5
Access page number box	Cmd+J
Access zoom percentage box	Opt+Cmd+5
Activate last-used field in palette	Opt+Cmd+`
First Spread	Home, Opt+Shift+Page Up
Fit Selection in Window	Opt+Cmd+=
Force redraw	Shift+F5
Go to first frame	Opt+Shift+Cmd+Page Up
Go to last frame	Opt+Shift+Cmd+Page Down
Go to next frame	Opt+Cmd+Page Down
Go to previous frame	Opt+Cmd+Page Up
Last Spread	End, Opt+Shift+Page Down
Next window	Cmd+F6
Open/Close all palettes in side tabs	Opt+Cmd+Tab
Previous window	Shift+Cmd+F6
Scroll down one screen	Page Down, Text-Page Down
Scroll up one screen	Page Up, Text-Page Up
Show 1st spot plate	Opt+Shift+Cmd+5
Show 2nd spot plate	Opt+Shift+Cmd+6
Show 3rd spot plate	Opt+Shift+Cmd+7
Show 4th spot plate	Opt+Shift+Cmd+8
Show 5th spot plate	Opt+Shift+Cmd+9
Show all plates	Opt+Shift+Cmd+`
Show Black plate	Opt+Shift+Cmd+4
Show Cyan plate	Opt+Shift+Cmd+1
Show Magenta plate	Opt+Shift+Cmd+2
Show Yellow plate	Opt+Shift+Cmd+3
Show/Hide all palettes	Tab
Suppress overrides (view optimised)	Cmd+.
Toggle all palettes except toolbox	Shift+Tab
Toggle between current and previous views	Opt+Cmd+2
Toggle Character and Paragraph Modes in Control Panel	Opt+Cmd+7
Toggle Keyboard Focus in Control Palette	Cmd+6
Toggle Measurement System	Opt+Shift+Cmd+U

Window menu

Align	Shift+F7
Colour	F6
Control	Opt+Cmd+6
Index	Shift+F8
Info	F8
Layers	F7
Links	Shift+Cmd+D
Minimize	Cmd+M
Separations	Shift+F6
Stroke	F10
Swatches	F5
Table	Shift+F9
Text Wrap	Opt+Cmd+W
Transform	F9
Transparency	Shift+F10

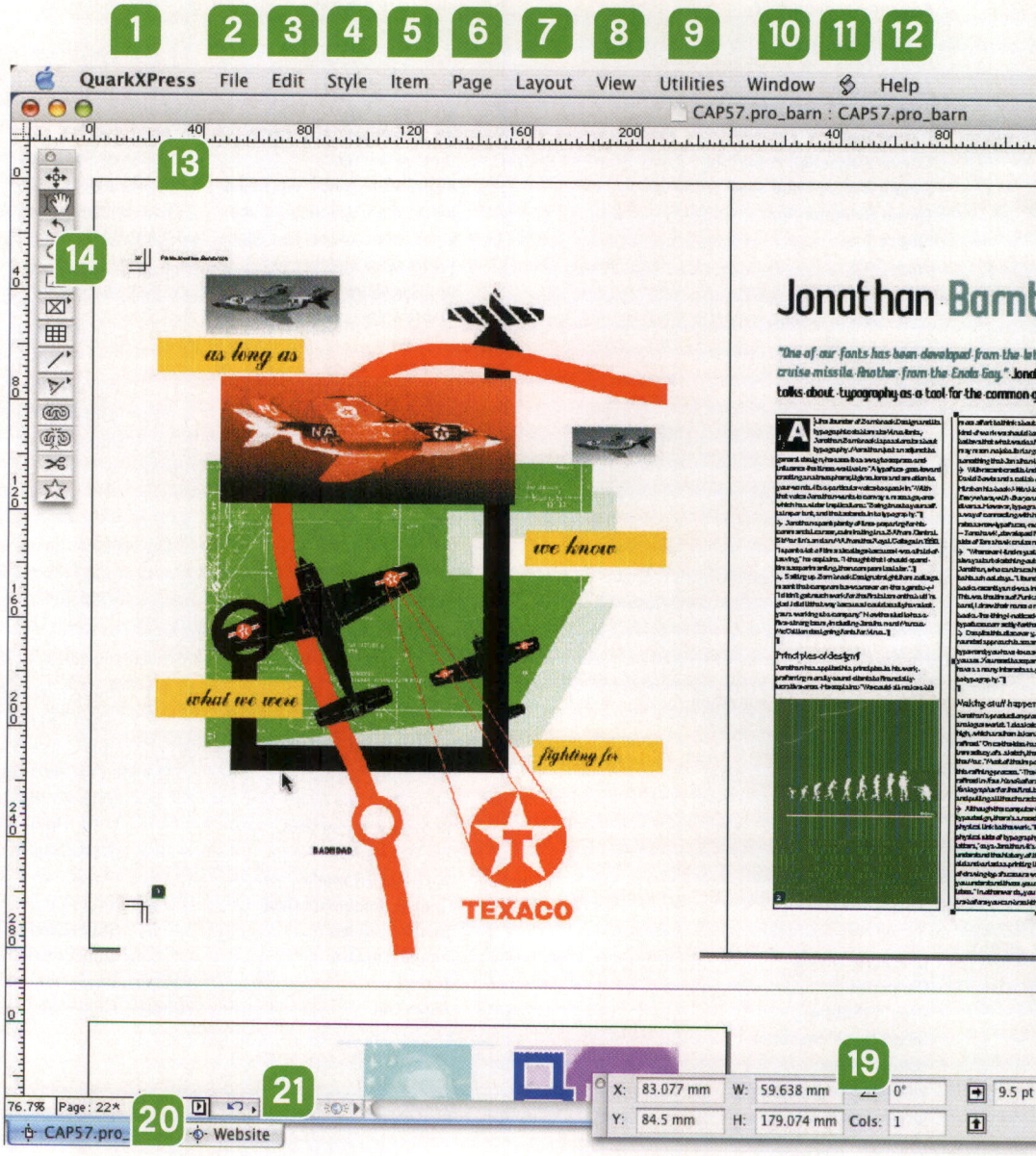
The QuarkXPress 6 interface

Your handy reference guide to the *QuarkXPress* interface...

QuarkXPress has been the industry-standard page layout tool for print designers since it was launched back in 1987. The latest release of the tool, although somewhat overshadowed by the release of Adobe *InDesign CS*, boasts a feature-set good enough for even the most demanding of print projects, including a new Layout feature, which enables you to repurpose content for the Web or other print projects easily, right within the same document.

The *QuarkXPress* interface remains as simple as ever, with only a few major palettes visible on screen on startup. There are, of course, many dialogs hidden within the menus, but seasoned *XPress* users will know the way to conquer the app is through keyboard shortcuts – turn to page 95 for our shortcuts guide...

"The *Quark* Interface remains as simple as ever, with only a few major palettes visible on screen on startup"



1 QuarkXPress menu Use this menu to hide and quit *QuarkXPress*, as well as access the application's huge range of preferences.

2 File menu The File menu in *QuarkXPress* is similar to that of any other application, enabling you to create a new document, open *XPress* files, export your document as a PDF, HTML or EPS file, print and save.

3 Edit menu Again a familiar menu, the *QuarkXPress* Edit menu not only enables you to copy, paste, and so on, but also change the program language (in the Passport edition), find/change text, edit style sheets and colours, H&Js, lists, dashes and stripes, print styles and more.

4 Style menu The *QuarkXPress* Style menu is a context-sensitive menu that changes according to the object you have selected. If you have a picture box selected, the menu gives you options to change the positioning and fitting of the image, as well as basic image-editing effects. Fonts, style sheets and other typographic options are displayed if a text box is selected, while if a line is selected, arrowhead, width, colour and other options are displayed. If nothing is selected, the menu is greyed out.

5 Item menu The Item menu is similar to the Style menu in that it needs to have something selected within your document to be accessible. The Item menu is probably the most in-depth menu in *XPress*, giving you a plethora of options for adjusting text and picture frames and their properties. It enables you to modify a box, add a frame, specify runaround and clipping,

duplicate and step and repeat objects, group, ungroup, lock, constrain, merge, arrange, edit shapes and tables, align and much much more.

6 Page menu The Page menu is very simple, enabling you to insert, delete and view pages, spreads and master pages.

7 Layout menu The Layout menu is another simple menu, this time giving you options to create and edit layouts – a layout being an iteration of your document with content repurposed for the Web or other print media. You can use the Synchronise Text feature to synchronise copy across these iterations.

8 View menu A pretty standard and simple menu, the View menu enables you to zoom to specific magnification, as well as show guides, rulers, baseline grid and other helpers and invisibles.

9 Utilities menu The Utilities menu is full of handy, er, utilities. These include a spell checker with the ability to check spelling by word, story or layout; a usage dialog for keeping track of pictures and fonts; the XTensions manager for managing supplied and third-party plug-ins; and Jabber – a tool for inserting placeholder text, one of our favourite passages being: Quite purple Macintoshes grew up, although Kermit laughed almost noisily.

10 Window menu The Window menu gives access to *QuarkXPress*' many palettes, and also enables you to cycle through and tile open documents.

11 Scripts menu New to *XPress 6*, the Scripts menu gives you access to the supplied (or user-created) AppleScripts on Mac OS X. Bundled scripts include those for making a PICT file from a picture box, saving each page as an EPS, add crop marks and automatically link selected text boxes.

12 Help menu The Help menu gives access to *QuarkXPress*' fully searchable help system.

13 Pasteboard The pasteboard gives you room to manipulate and experiment with objects outside of your document boundaries, and check out bleed amounts.

14 Tools The *QuarkXPress* toolbox remains as simple as ever, with tools for creating text and picture boxes, creating and editing paths, adding type (either standard or on a path), linking and unlinking text boxes and drawing tables. It's one of the simplest toolboxes in the industry, but it's also one of the most widely recognised.

15 Layers The Layers palette gives you the ability to organise objects onto separate layers, making it easy to manage complex documents with many picture and text objects.

16 Page Layout The Page Layout palette gives you a visual representation of your document, enabling you to quickly select any page, spread or master page. Naturally, you can add and delete pages from here.

17 Style Sheets As the name suggests, the Style Sheets palette holds all of the current styles within a document – making formatting reams of text a one-click affair. To edit a style sheet, you simply have to CTRL-click on it.

18 Colours The Colours palette, as you would expect, lists the colours currently used in the *XPress* document. You can duplicate colours, edit them and add spot colours using the modifier keys in conjunction with this palette.

19 Measurements Like *InDesign's* Control palette, the *XPress* Measurement palette provides access to a host of typographic and transformation tools. You can easily rotate images, boxes, and change fonts, add caps, small caps and strikethrough text. The Measurements palette also gives you the dimensions of any selected item.

20 Layouts The new Layouts feature enables you to quickly switch between different document layouts. One layout will be your main document for example, while the others could be for Web or a different size print project that uses the same content.

21 Undo/redo Finally, *XPress* has multiple undos and redos. If you're feeling lazy and don't want to use the keyboard shortcut, click on these icons to undo/redo the last action. ca-p

QuarkXPress 6 shortcuts

File menu

New Project	Command +N
New Library	Command +Option+N
Open	Command +O
Close	Command +W
Save	Command +S
Save as	Command +Option+S
Revert to last Auto Save	Option+Revert to Saved
Get Text/Picture	Command +E
Save Text	Command +Option+E
Append	Command +Option+A
Save Page as EPS	Command +Option+Shift+S
Page Setup	Command +Option+P
Print	Command +P
Quit	Command +Q

Edit menu

Undo/Redo	Command +Z or F1
Cut	Command +X or F2
Copy	Command +C or F3
Paste	Command +V or F4
Select All	Command +A
Find/Change	Command +F
Close Find/Change	Command +Option+F
Paragraph pane (Preferences dialog box)	Command +Option+Y
Trapping pane (Preferences dialog box)	Option+Shift+F12
Tool pane (Preferences dialog box)	Double-click item; creation or Zoom tool
Style Sheets	Shift+F11
Colors	Shift+F12
H&Js	Command +Option+H or Option+Shift+F11

Style menu for text

Plain	Command +Shift+P
Bold	Command +Shift+B
Italic	Command +Shift+I
Underline	Command +Shift+U
Word Underline	Command +Shift+W
Strike Thru	Command +Shift+/
Outline	Command +Shift+O
Shadow	Command +Shift+S
All Caps	Command +Shift+K
Small Caps	Command +Shift+H
Superscript	Command +Shift++
Subscript	Command +Shift+-
Superior	Command +Shift+V
Character	Command +Shift+D
Alignment Left	Command +Shift+L
Centered	Command +Shift+C
Right	Command +Shift+R
Justified	Command +Shift+J
Forced	Command +Option+Shift+J
Leading	Command +Shift+E
Formats	Command +Shift+F
Tabs	Command +Shift+T
Rules	Command +Shift+N
Text to Box	Option+Text to Box

Style menu for pictures

Negative	Command +Shift+-
Contrast	Command +Shift+C
Halftone	Command +Shift+H

Item menu

Modify	Command +M
Frame	Command +B
Clipping	Command +Option+T
Runaround	Command +T
Duplicate	Command +D
Step and Repeat	Command +Option+D
Delete	Command +K
Group	Command +G
Ungroup	Command +U
Lock/Unlock	F6
Bring to Front	F5
Send to Back	Shift+F5

Edit

Shape	Shift+F4
Runaround	Option+F4
Clipping Path	Option+Shift+F4

Point/Segment Type

Corner Point	Option+F1
Smooth Point	Option+F2
Symmetrical Point	Option+F3
Straight Segment	Option+Shift+F1
Curved Segment	Option+Shift+F2

Page menu

Go to Page	Command +J
Display [master pages]	Shift+F10
Display [next master page]	Option+F10
Display [previous master page]	Option+Shift+F10
Display Layout (master page displayed)	Shift+F10
Page Properties [WEB]	Command+Option+Shift+A

Your essential guide to *QuarkXPress 6*'s keyboard shortcuts...

View menu

Fit in Window	Command +0
Fit largest spread in window	Command +Option+0
Actual Size	Command +1
Thumbnails	Shift+F6
Show/Hide Guides	F7
Show/Hide Baseline Grid	Option+F7
Snap to Guides	Shift+F7
Show/Hide Rulers	Command +R
Show/Hide Invisibles	Command +I

Usage dialog box

Fonts tab	F13
Pictures tab	Option+F13

Window menu

Show/Hide Tools	F8
Show/Hide Measurements	F9
Show/Hide Document Layout	F10
Show/Hide Style Sheets	F11
Show/Hide Colors	F12
Show/Hide Trap Information	Option+F12
Show/Hide Lists	Option+F11

Dialog Box Commands

Tabs in dialog boxes

Display next tab	Command +Option+Tab
Display previous tab	Command +Option+Shift+Tab

Fields

Select next field	Tab
Select previous field	Shift+Tab
Cut	Command +X
Copy	Command +C
Paste	Command +V
Revert fields to original values	Command +Z

Palette Commands

Tool palette

Display/Hide palette	F8
Select next tool (or display palette)	Command +Option+Tab
Select previous tool (or display palette)	Command +Option+Shift+Tab
Keep a tool selected	Option+click tool
Open Tool pane of Preferences	Double-click item creation tool or Zoom tool

Measurements palette

Display palette	F9
Select first field (or display palette)	Command +Option+M
Select font field (or display palette)	Command +Option+Shift+M
Select next field	Tab
Select previous field	Shift+Tab
Exit/Apply	Return or Enter
Exit/Cancel	Command +.

Style Sheets palette

Display palette	F11
Display edit style sheet context menu	Control+click style sheet
Open Edit Style Sheet dialog box	Command +click style sheet
Apply No Style, then style sheet	Option+click style sheet

Colors palette

Display palette	F12
Open Colors dialog box	Command +click color name

Trap Information palette

Display palette	Option+F12

Picture Commands

Importing pictures

Import picture at 36 dpi	Shift+Open in Get Picture dialog box
Import color TIFF as grayscale	Command +Open in Get Picture dialog box
Import grayscale TIFF as B&W	Command +Open in Get Picture dialog box
Import EPS without adding spot colors	Command +Open in Get Picture dialog box
Reimport all pictures in document	Command +Open in Open dialog box

Scaling pictures

Increase scale 5%	Command +Option+Shift+>
Decrease scale 5%	Command +Option+Shift+<

Resizing boxes and pictures

Resize box constraining box shape	Shift+drag
Resize box maintaining aspectRatio	Option+Shift+drag
Resize box and scale picture	Command +drag
Resize box and scale picture constraining box shape	Command +Shift+drag
Resize box and scale picture maintaining proportions	Command +Option+Shift+drag

Centering and fitting pictures

Center	Command +Shift+M
Fit to box	Command +Shift+F
Fit to box maintaining proportions	Command +Option+Shift+F

COMPUTER arts projects INTERACTIVE

CD Contents

This month's line-up of software, video training and templates...

CD CONTENTS AT A GLANCE

InFlow 3 (PC and Mac)

FULL INDESIGN PLUG-IN, worth $75: Use this fantastic, yet simple *InDesign* plug-in to speed up your typographic workflow. Turn to page 96 for a starter tutorial.

Stock layouts

FREE TEMPLATES: We've got seven stock layouts from our friends at StockLayouts. Use these with both *QuarkXPress* and *InDesign* in your personal, or commercial projects.

Royalty-free images

FREE IMAGES, worth £549: Use these five images from MedioImages in your own projects and check out the rest of the company's range at [w] www.medioimages.com.

Fountain fonts

FREE FONTS, worth $155: Check out this amazing range of fonts from Fountain Fonts. These faces are just a small part of the foundry's collection. Visit [w] www.fountain.nu.

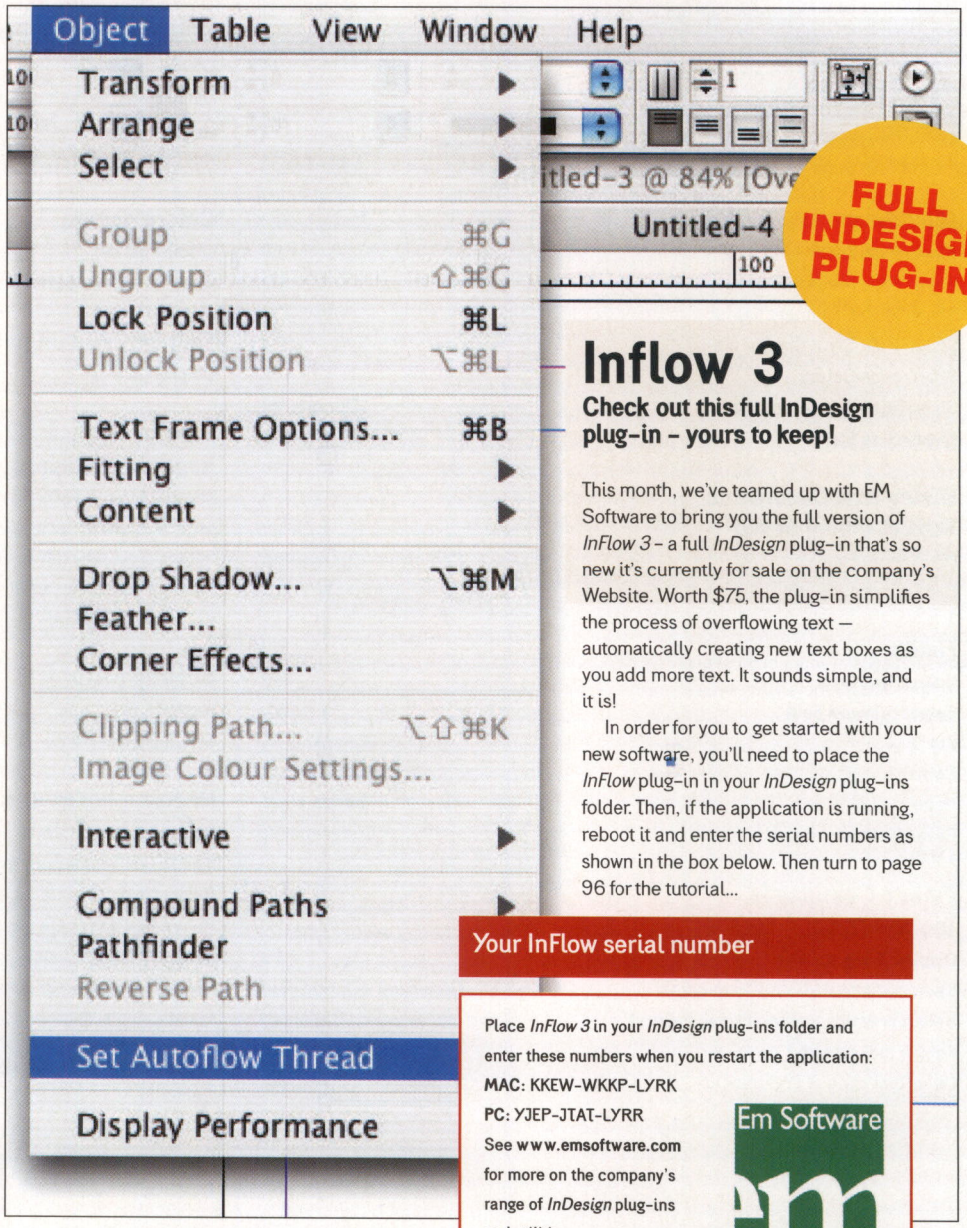
Video training

XPRESS AND INDESIGN TRAINING: We've teamed up with Staffing Tools to bring you expert video training in *QuarkXPress* and *InDesign*. You'll also learn about font management.

Book chapters

This Gun is for Hire is a new title from Die Gestalten Verlag and we've got some sample spreads for you to check out. You'll also find these starting on page 38.

EXCLUSIVE SOFTWARE WORTH $75
FREE INDESIGN PLUG-IN!
Speed up your typographic workflow with InFlow 3 (MAC & PC)
STOCK LAYOUTS FOR INDESIGN AND QUARKXPRESS WORTH $723
ROYALTY-FREE IMAGES WORTH $549
OVER 50 FREE FONTS WORTH $155
PLUS: InDesign and XPress video training, design book chapters, all the files you need to create this month's tutorials, and much more!
arts projects CD63 PC & MAC CD-ROM



FULL INDESIGN PLUG-IN

Inflow 3

Check out this full InDesign plug-in – yours to keep!

This month, we've teamed up with EM Software to bring you the full version of *InFlow 3* – a full *InDesign* plug-in that's so new it's currently for sale on the company's Website. Worth $75, the plug-in simplifies the process of overflowing text – automatically creating new text boxes as you add more text. It sounds simple, and it is!

In order for you to get started with your new software, you'll need to place the *InFlow* plug-in in your *InDesign* plug-ins folder. Then, if the application is running, reboot it and enter the serial numbers as shown in the box below. Then turn to page 96 for the tutorial...

Your InFlow serial number

Place *InFlow 3* in your *InDesign* plug-ins folder and enter these numbers when you restart the application:

MAC: KKEW-WKKP-LYRK

PC: YJEP-JTAT-LYRR

See www.emsoftware.com for more on the company's range of *InDesign* plug-ins and utilities.

Em Software

Also on the CD...
You'll find all the source files you need to follow this month's print design tutorials in the Software/Tutorial files folder on your cover CD. See individual tutorials for specific file locations.

The ultimate Print design resource

Check out this fantastic range of fonts, images and stock layouts!

We've been hunting around this month for the best in fonts, stock imagery and layouts for you to use in your own projects – either personal or commercial.

First up, we have $155-worth of fonts from Fountain fonts. Explore the Fountain fonts folder on your cover CD for a wide selection of the company's fonts. These fonts were all designed by Peter Bruhn, with the exception of close Call and close Gridder. These were designed by Simon Schmidt. Coma was designed by Steve Payne. See the full range at [w] www.fountain.nu.

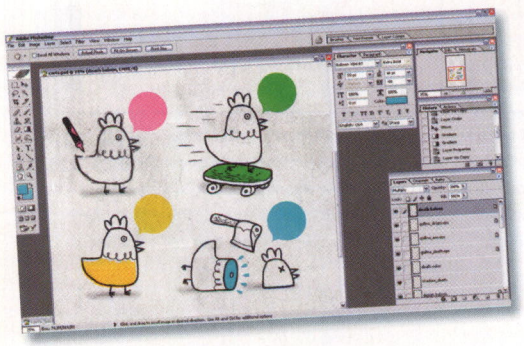
Next there's a range of Stock Layouts for *QuarkXPress* and *InDesign* worth $723. These are day-to-day layouts, featuring print ads, brochures, flyers and even takeaway menus. The idea is that you can customise them with whatever images and fonts you need – think of them as the backbone of your projects. These layouts have been provided by our good friends at StockLayouts. Find out more about the company at [w] www.stocklayouts.com.

Then there's a selection of royalty-free images from Medio Images, worth $549. You can use these images in your personal and commercial projects. Check out the rest of the company's royalty-free goodies at its Website [w] www.medioimages.com.

There's also more fonts and video training on *InDesign* and *QuarkXPress 6* from Staffing Tools. You can't afford to miss this bundle!

FOUNTAIN
CATALOGUE
SERVICES
ORDER
SUPPORT
NEWS
FOUNTAINEER
PROFILE & CONTACT
HOME
INTRODUCTION
VÄLKOMMEN
Fountain is an independent and friendly digital type foundry. Our aim is to provide our discerning clients with modern, well-crafted fonts guaranteed to meet the most strenuous requirements of aesthetics, legibility and originality.
NEWS
In this time of merry we release 3 new type families:
Vitus - a display font inspired by an old german bank note and designed by Sylvia & Daniel Janssen. In addition to the regular face there's also an extra weight filled with uppercase ligatures and ornaments.
Bully - a dingbat font designed by Lotta Bruhn, featuring 95 illustrations of bullterriers and the things that surround them. Bully is a nice follow up to Lotta's cat dingbat, Lucifer.
FTN Farao - an egyptienne designed by Peter Bruhn, based on old ephemera and woodprints.
Fountain
Grotesque 69
QUICK SPECIMEN
FONTS IMAGES AND LAYOUTS

More info... Boot up your cover CD and start using all of these resources now!



Download the trials!

If you haven't got InDesign, Illustrator, QuarkXPress, Photoshop or FreeHand, get the trials online...

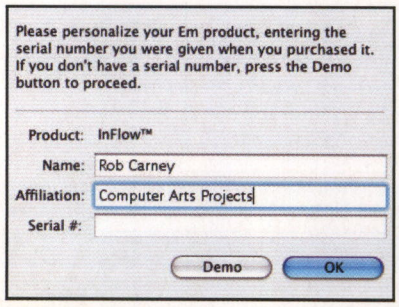
To follow all of this month's tutorials you'll need a healthy selection of software: *InDesign*, *Illustrator*, *QuarkXPress*, *Photoshop* and *FreeHand*. To get your hands on the trial versions for each of these, follow the links below:

[w] www.macromedia.com/software
[w] www.adobe.com/products/tryadobe/main.jsp
[w] http://www.quark.com/products/xpress/demos.html

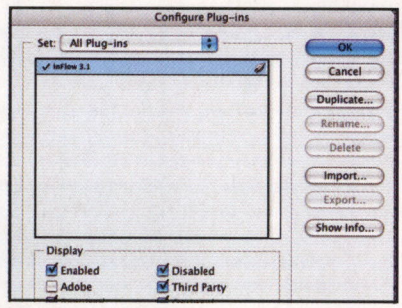
On your CD....

Part 1: An introduction to InFlow 3

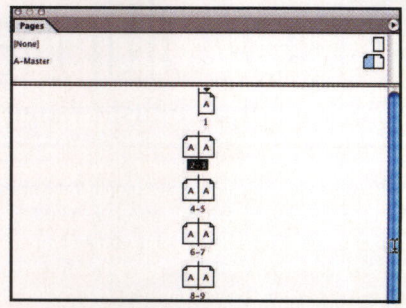
Improve your workflow by setting up *InFlow* to automatically create pages as you add more text...


Please personalize your Em product, entering the serial number you were given when you purchased it. If you don't have a serial number, press the Demo button to proceed.
Product: InFlow™
Name: Rob Carney
Affiliation: Computer Arts Projects
Serial #:
Demo
OK

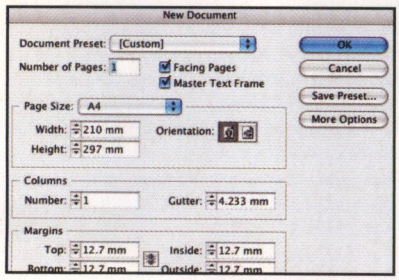
1 Choose the correct version of *InFlow* for your version of *InDesign*. Place the plug-in in your *InDesign* plug-ins folder. Launch or relaunch *InDesign* and *InFlow* will load. You'll be presented with a dialog box prompting you to enter your name, company and serial number. You'll find the serial number on page 96.



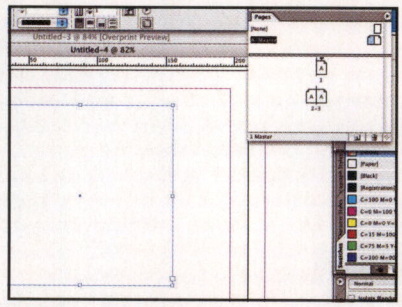
2 To make sure everything is loaded OK, go to the *InDesign* menu (on the Mac) and choose Configure plug-ins. Uncheck the Adobe box in the bottom half of the dialog and you'll see *InFlow* appear. Now that everything is loaded, you can begin using the plug-in.



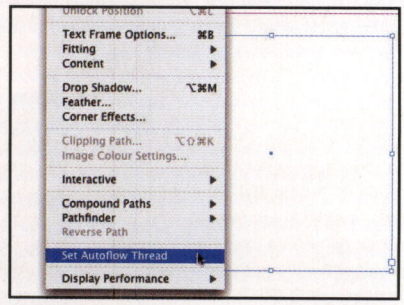
3 *InFlow* automatically adds new pages and text boxes to your *InDesign* document as you add more text. You need to set up your master page(s) with text boxes that are autoflow enabled. *InFlow* will not add pages to text threads that are not set up in your master page – it realises when you want new pages to be inserted and when you don't.



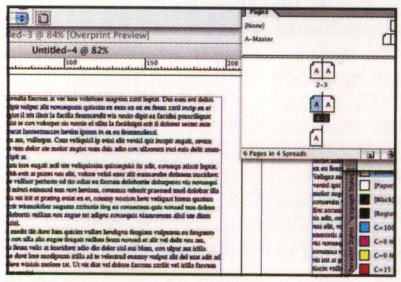
4 Create a new *InDesign* document (any size you wish) and make sure the Master Text Frame box is checked. This will automatically create an autoflow text frame for the master page.



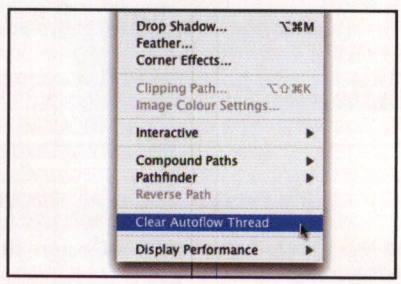
5 You can also do it manually. On one of your master pages, create a text frame that you want to be the overflow thread – that is, the text frame into which *InFlow* will flow overflowing text on a new page.



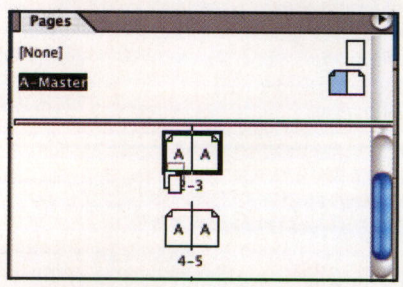
6 Now, with the text frame selected, simply go to the Object menu and choose Set Overflow Thread. Double-click on one of the pages in your document and add some text by placing it in from an external file.



7 If your text overflows, instead of *InDesign* showing an overflow box, InFlow tells it to automatically create a new page with the text box set up on the master page earlier and flow the overflowing text into it.



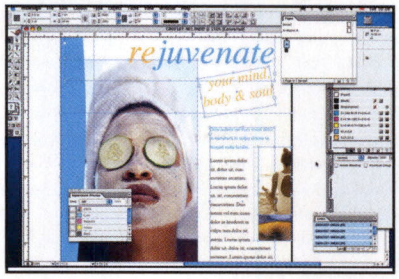
8 You can deactivate the Overflow Thread on the master page by selecting it, going to the Object menu and choosing Clear Overflow Thread. You have to have text overflow frames specified on both master pages when wanting to work with spreads. Otherwise, *InFlow* will create a text frame on a brand new page.



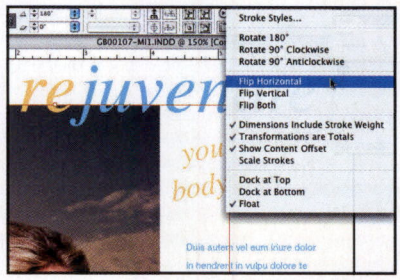
9 Ensure you remember to link the pages to the master pages in *InDesign*, by dragging the master page icon over the page icon in the Pages palette. Otherwise *InFlow* won't realise that you're wanting to flow the overflow text into a specific text frame.

Part 2: Using the stock layouts

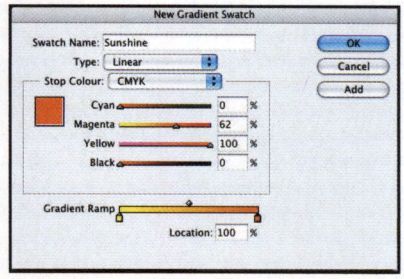
Customise your free stock layouts on the cover CD to your own needs...



1 Open up the Stock Layouts folder on your cover CD and choose a layout. We've chosen GB00107-MI1. This is a very basic print ad with some even more basic imagery and type. Drag the Royalty Free images folder to your HD.



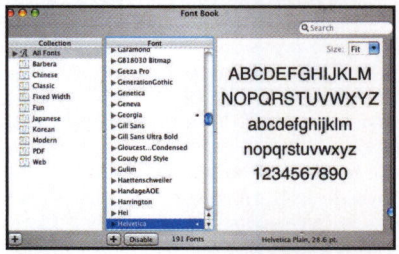
2 In *InDesign*, delete the main image using the Direct Selection tool and import the image 814015.jpg from the Royalty Free images folder. This is a better image with more impact. Select the image and, using the options in the Control panel, flip the image.



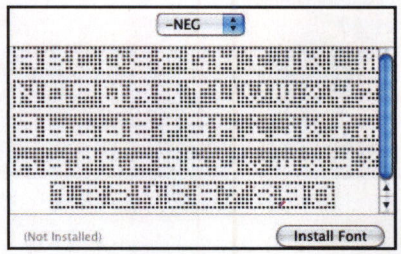
3 Create a new Gradient swatch using the Swatches palette and name it sunshine. Choose a first and last colour on the ramp slider. Apply this gradient to the box behind the left-hand image running down the side of the page. Change the fonts and add another gradient. The idea behind these layouts is to provide a basis for your designs.

Part 3: Your Free fonts

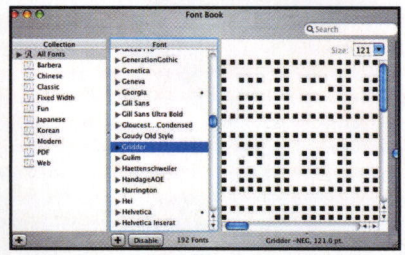
A quick guide to using your free fonts with *Font Book* on Mac OS X 10.3...



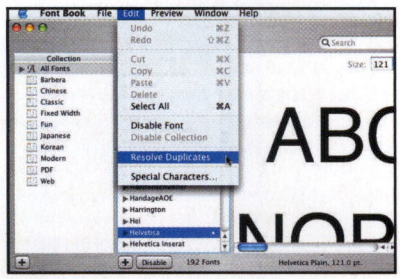
1 Your free Fountain fonts on your cover CD are stylish, yet practical, and they're free for use in your commercial projects. In this quick tutorial, we'll show you how to install the fonts using Mac OS X's free font utility, *Font Book*.



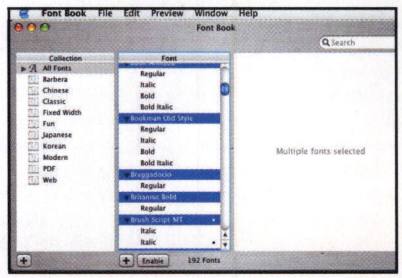
2 Open up the Fountain fonts folder on your cover CD and, one-by-one, install them by double-clicking the .bmap . One thing to note about *Font Book* is that it notifies each application that is currently running about new fonts installed, so it's best to close all apps before installing fonts.



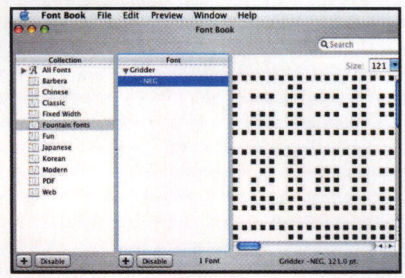
3 Once you're in *Font Book*, you can preview a font by double-clicking on it. While you can't open more than one font family at once, you can preview the entire alphabet in your chosen font and scale the size up and down.



4 If you've installed a duplicate font, *Font Book* tells you by adding a dot at the end of the font name. There is a simple way to resolve duplicate fonts (which could cause conflicts) – go to the Edit menu and hit Resolve Duplicates. *Font Book* will then disable all duplicate fonts.



5 To see all weights of your fonts at once (it can be annoying having to drop down each and every font family) simply select all the fonts you want to view all weights of, and then hit Command+right arrow key.

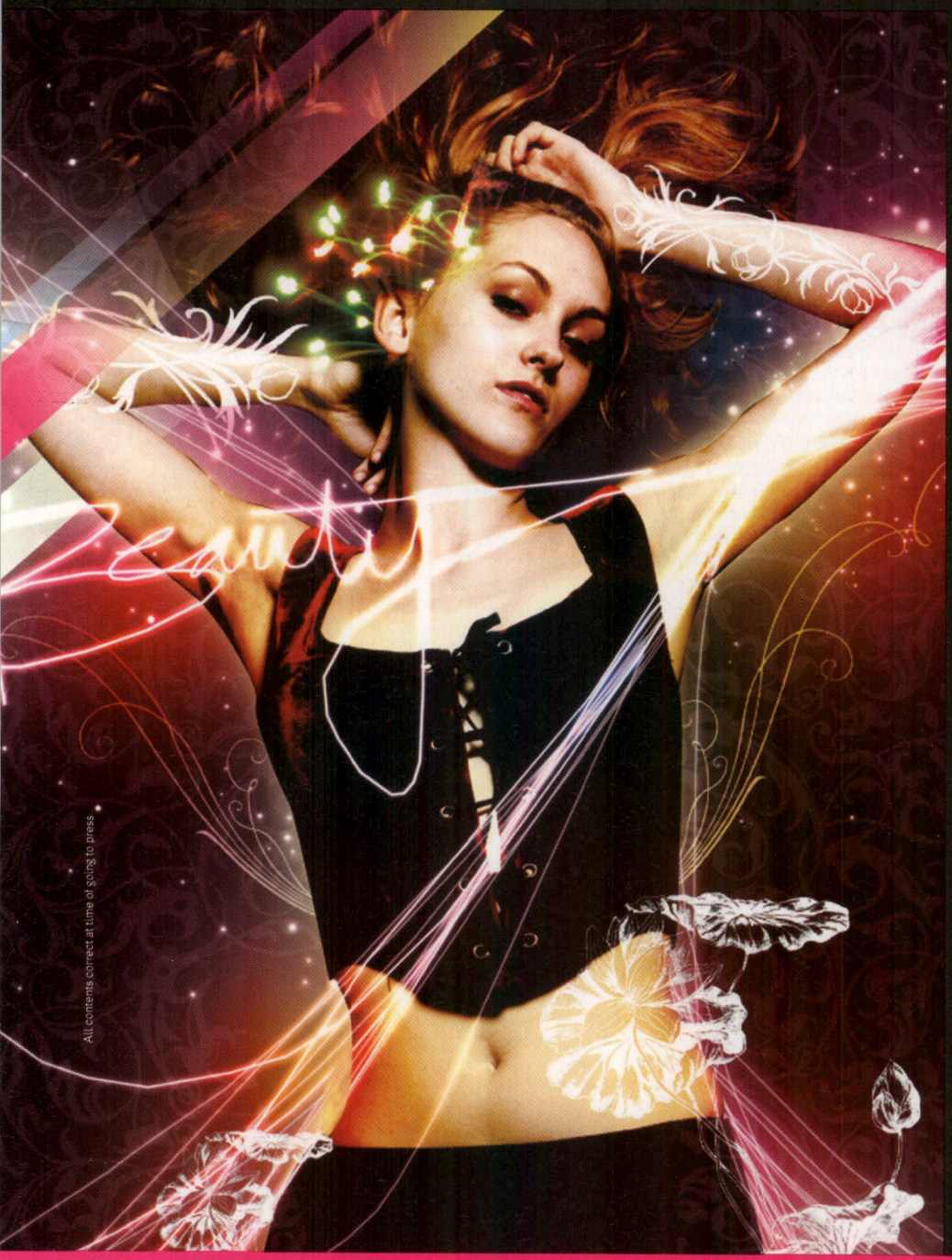


6 You can create custom font sets in *Font Book*. Here we've created a font set for the free Fountain fonts set on your cover CD. This means you can find your new fonts and enable/disable them at will. To create the custom font set, simply go to File>New Collection.

NEXT ISSUE IN

COMPUTER arts projects

PHOTOSHOP FOR PROS



All contents correct at time of going to press

The techniques you need to know to take your Photoshop skills to the next level

Retouching for fashion
The artists behind the world's leading fashion campaigns share their retouching secrets. Expert tutorial.

Using Channels
Confused by *Photoshop*'s Channels feature? We bring you the ultimate tutorial on how to make them part of your everyday work.

Perfect colour
Learn how to calibrate your monitor and set up *Photoshop* correctly – take the guesswork out of printing.

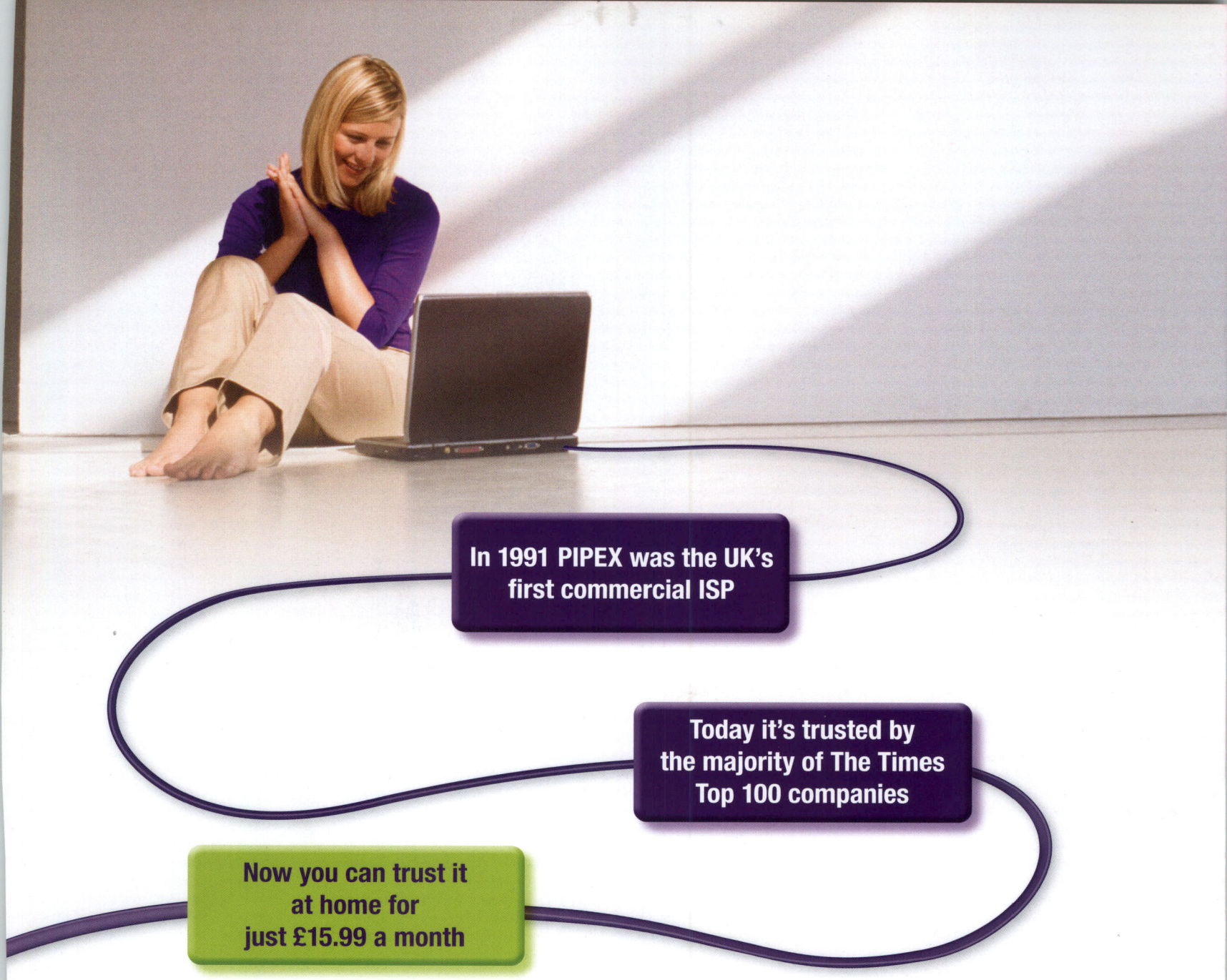
Photoshop for photographers
Leading photographers share their techniques with you – master the Shadow/Highlight and Match Colour tools with our expert tutorial.

Get creative with masks
Masks in *Photoshop* can be used for a lot more than selecting objects. We show you how to use them creatively in your projects.

Tool techniques
There's a lot more to *Photoshop*'s toolbox than you would think. We unravel some of the secrets that will speed up your workflow and enhance your designing life.

The best Photoshop artists
We talk to the rising stars of the design industry and showcase their outstanding work...

ON SALE Tuesday 12 October 2004


In 1991 PIPEX was the UK's first commercial ISP
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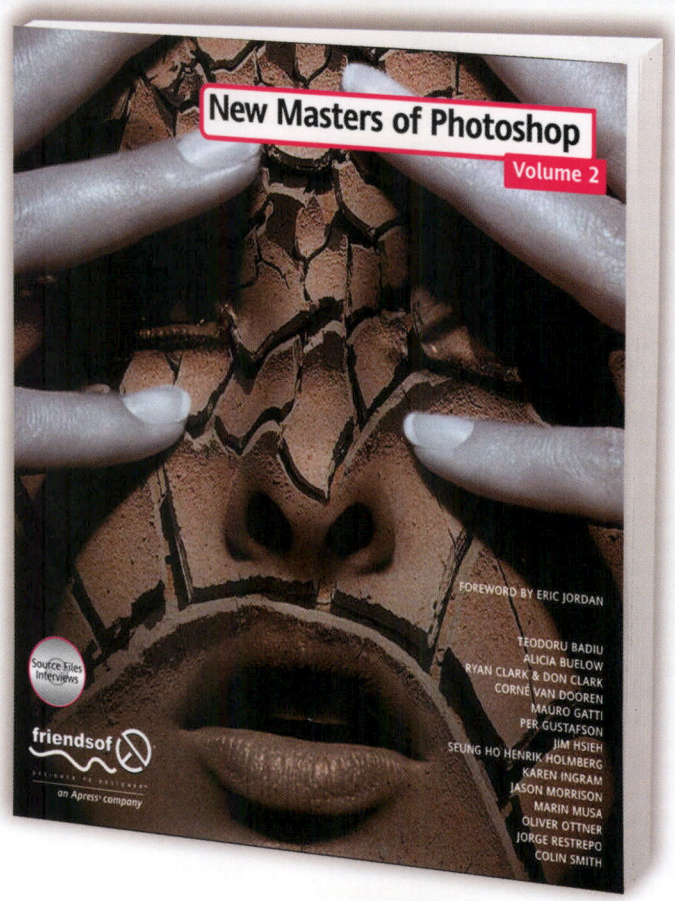
ISBN: 1-59059-315-4. September 2004. 488 pages.
Softcover with CD-ROM. £37.50 €56.95

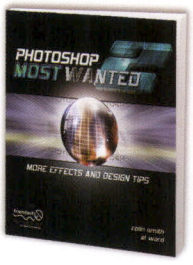
New Masters of Photoshop: Volume 2 is a showcase of the most innovative, inspiring, and imaginative digital art created in Photoshop today, featuring examples of photorealism, abstract art, graphic design, storytelling, fantasy art, and commercial illustration. All of the designers in this book are recognized, not only for their mastery and expertise in using Photoshop, but because they use it in interesting and unique ways to transfer their visions to print or screen.

Each designer's chapter is a journey of deconstruction into one of their images, showing you the techniques and workarounds they used to create the image. Much more than this, though, each author tells you how they think, offering a unique insight into the digital artist's life and art.

There's also a bonus CD on which you'll find interviews with the authors, source files for the tutorials, and unflattened Photoshop files for closer inspection.

Find out about the featured designers, preview the book and download wallpapers at www.friendsofed.com/newmasters





Photoshop Most Wanted 2: More Effects and Design Tips

Colin Smith and Al Ward

"friends of ED excels at making this type of book, and beginners are likely to adore it ... a decent read that serves up some neat ideas and inspiration for a reasonable price." *Computer Arts*

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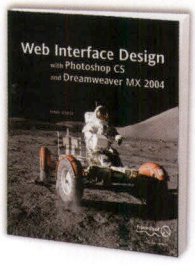

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